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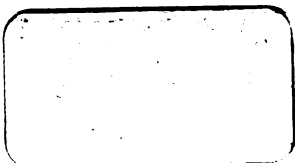


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THE
ECCLESIOLOGIST

(NEW SERIES VOLUME XVIII)

“ Surge igitur et fac et erit Dominus tecum ”

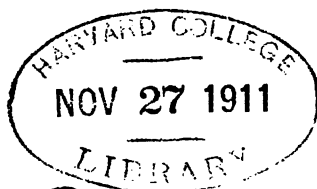
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THE
ECCLESIOLOGIST.

"Surge igitur et fac: et erit Dominus tecum."

No. CXXXVI.—FEBRUARY, 1860.

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ECCLESIASTICAL VESTMENTS, ETC., OF KING'S COLLEGE,
CAMBRIDGE.

No. II.—FURNITURE AND ORNAMENTS.

(*Continued from Vol. XX. p. 315.*)

I HAVE been in some doubt whether to proceed at once with the description of the Church Furniture and Service-books contained in the earliest inventory of the college, from which I extracted the list of ecclesiastical vestments in the first paper; or to give from the later inventories all that relates to the vestments. Having decided upon the former course, I must, in the first instance, redeem my pledge to trace the history of some of the Church ornaments and jewels, which formerly belonged to Eton and King's Colleges, further back than Duke Humphrey, from whose collection we received them.

The vast sums lavished by King Henry VI. on private and public bodies, and the large revenues appropriated, e. g., to the endowment of his two colleges, not unnaturally excited the alarm and suspicion of his faithful Commons, especially as the exchequer had been exhausted by the disastrous and ruinous wars in France, as well as by the civil commotions of the kingdom during his minority, and at no long intervals throughout his unhappy reign.

Accordingly, in the thirty-third year of his reign, a petition, which rather partook of the nature of a remonstrance, was addressed to him by his Parliament, in which he was asked to resume all the royal grants made even by Letters Patent and Acts of Parliament since the first year of his reign. This petition of resumption, as it is called, sets forth with blunt honesty the desperate state of affairs, and the loss of national credit consequent upon the extravagant scale of the King's munificence, in language that reminds one of some recent revelations of the financial condition of the Ottoman Empire. E.g., the invidious

2 *Ecclesiastical Vestments, &c., of King's College, Cambridge.*

contrast between the palmy days of Henry V. and present times is thus drawn :

"Prayen the Commons in this present Parlement assembled : That where the victorious Prince of most noble memoire your Fadir, whom God rest, and othir youre noble Progeniteurs, have kept as worshipfull, noble and honourable estate of theire Houshold in this lande, of the revenuz therof, as hath done eny kyng or Prince in eny lond cristenned, to the ease and rest of the people of the same, without agrugyng for lak of paiement therfore, such as caused all othir londes to have this your said lond in as worshipfull renome, and as grete drede, as eny othir lond cristenned. And notwithstanding the grete and large grauntes of godes, that by your true people of this lond hath ben often tymes yeven, of true love and feith, tendre zeles and affection unto youre said Highnesse, ye be indettid in such outragious sommeys, as be not easy to be paid, which by Goddes lawe and eschewing of his displeasure owe to be paid and contentid . . . wherof youre people lament and sorowe petously and hevily, the amenuyng of the worahip and prosperite wheryn it hath joied and ben reputed in the days here tofore, now the refuse of all othir landes reputed, agrugyng also right hevily the charge that hath ben born, and daily is borne among theym, of vitail and othir chargez for your said Houshold, and ordinarie charges, wherof they be not paid, to theire grete losse and hurt, which they mowe not of eny reason eny longer susteine."

After this very significant hint to the King of the forgotten duty of being just before he was generous, they pray him

"for the conservation and supportation of your seid estate, which first to Goddes pleasure, secundarie for your owne suerte, honour and wele, and for the thrid to the universall wele, ease, rest and suerte of this lond, the which ye owe to preferre afore the favour of eny persone, or eny place, or othir thyng erthely : &c. . . . to take, seise, have, reteigne, and resume into your handes and possession, from the Fest of Saint Michell th' Archangell next comyng, all honours &c. &c. Advowsons of Priories, Churches &c. and all othir Revenuez, with theire appurtenaunces, passed from you sith the first day of youre reigne, and by you graunted by your Letters Patentes by auctorite of Parlement, or in eny otherwyse . . . to eny persone or persones in Eng-
land, &c. &c."

a sufficiently stringent proposal, no doubt, and having a retrospective operation of upwards of thirty years, which must have involved numberless individuals and corporate bodies—our own among the number—in utter ruin : nor did the few exemptions from the measure proposed in the petition tend much to modify the hardship. The royal answer, however, while professedly granting the petition, virtually rendered it nugatory by the large number and extent of exceptions which it provided ; among which his two colleges were not forgotten :

"Provided also that this Act of Resumption extende not nor be prejudicial in eny wyse to the Provost and Scollers of our College Roiall of our Ladye and Saint Nicolas of Cambrigge, nor to their Successours ; nor to the Provost and College Roiall of our Lady of Eton besyde Wyndesore, nor to their Successours nor to eny of theym."

And so on through several clauses, securing all their property in all kinds.

More to my present purpose, however, is a subsequent exception, which runs as follows :

"Provyded alsoo, that his present Act of Resumption be not hurte nor prejudiciall to John, Abbot of the Monasterie and Church of Seynt Albone, ne his successours, as touchynge the Court of the Marchalsie, nor the Clerk of the Market, nor touchynge xii^s. li. to be deducte and contynnuelly reteigned in the hondis of the said John nowe Abbot, and his successours. . . . And alsoo that the seid Acte hurte not ne be prejudiciall to the seid nowe Abbot, ne his successours . . . as touchynge the Confirmation made by us to John late Abbot of the seid Monasterie, predecessour to the seid nowe Abbot, and his successours, of the Priorye of Pembroke in Southwales, the which priory they had of the yifte and graunt of the noble Prince Humphrey late Duke of Gloucestr'. And these premisses be for the content and recompense for divers and notable ornamentes of holi Church, and Juels of a grete valure of your said Suppliauntes, that were in the possession of that noble Prince Humphrey late Duke of Gloucestr', on whos soule God have mercy; the which godea it pleasid us for to yeve and dispose to oure Roiall Colleges of oure blissid Lady of Eton, and Seint Nicolas of Cambrigge."

From this then it appears that those coveted ornaments, which were the subject of the joint petition of the two colleges to their founder in A.D. 1447, cited before, (p. 305,) and with a view to which royal commissioners were appointed in the same year, (p. 308,) had been the property of the abbey of S. Alban's, transferred to the custody of Duke Humphrey—or perhaps pledged to him—by John of Wheathamstead, who was on terms of intimate friendship with the duke, to whom he dedicated his work entitled "*Granarium*," and whom he admitted to the brotherhood of the abbey. The jewels must have been of very great value, since £1,200 sterling, besides the priory of Pembroke, was bartered for them.

It would be a matter of some interest to compare an inventory of the Church ornaments of S. Alban's abbey during the first half of the fifteenth century, with the following; and I do not despair of discovering such a document, which will enable me to identify some of the vessels, images, or jewels of that abbey with those which afterwards came into possession of our college,—very improperly, as will appear by the next document which I shall cite, of the same date as the Act of Resumption.

It seems that the king's uncle was in no better condition than himself, and, notwithstanding the large revenues he enjoyed during the minority and subsequently, had died enormously in debt. And the petition to parliament runs as follows :

"Soit baille as Srs. Please it unto the right wise and discrete comons &c to conside hough that many Lieges of the King &c. Creditours unto the famous Prince of noble memorie, Humphrey late Duke of Gloucestre, whom God assoile, because of nonpayment of divers duetees bi the said Duke to hem due, ben gretly empovred, and some by misery therof imprisoned, and utterly destroyed and no persone for doute of losse of his owne goodes, darre take Administrasion of the goodes whiche were of the said Duke, for to make satisfaction or relief unto the said Creditours. And upon this to pray the King

¹ Parliament, 33 Hen. VI. (A.D. 1455) No. 47, Rotuli Parliamentorum, Vol. V. pp. 300—307.

our Sovereign Lord, to ordeyne, by Auctorite of this present Parliament, that the Archebishshop of Cantirbury, that nowe is, or for the tyme shal be, and his Commissioners [named, being seven in number] or other persones such as the saide Archebishshop shal seme most behouful and expedient for the perfourmyng of the Wil of the said Prince, joyntly or any two of theym, have powrs to sease, take, and administre all the goodes and catals, whiche were the said Duks the day of his discesse; except all suche goodes and catals as Sir James Fenys late Lord Saye, Sir Thomas Stanley Knight, Maister John Somerset late diaceaid, and Maister Richard Chester, or any of theym, solde unto any persone, and therfore ben paide, and contendid to the said Duks use; . . . the saide goodes and catals to be employed into payment of the said Duks Detts, and fulfilling of his last Will. Always forseen, that the said James Fenys, Sir Thomas Stanley, Maister John Somerset, and Maister Richard Chester, their heirs and executours, whiche have occupied and administred part of the said Duks goodes, ne any of theym, take hurt or derogacion by vertue and auctorite of this Acte, of or for any payment by theym or any of theym afore the said Archebishshop or his Commissioners duely proved and admitted truly paide, for the discharge of the Soule of the said Duke, and contentyng of his Detts. And as for the residue of the saide Duks goodis by the saide James late Lord Say, Sir Thomas Stanley, Maister John Somerset, and Maister Richard Cheatre receaved, used and had, the effecte and strengthe of this saide auctorite streche for the recovere therof, upon theym, their heirs, and their executours.

"And forasmuche as the said goodes and catals, wil not suffice and extende to the ful payments of the said Duks detts, and perfourmyng of his last Will; that it be leful to the said Archebishshop, his Commissioners and Administratours, or two of theym, to entre and seise into their possessions, a place sometye callid the Duks Wardrobe atte Baynardes Castel in London, otherwise called Watertons Aley, with th' appurtenaunces. . . ."¹

Now, although this petition is endorsed "*Le Roy s'advisera*," it is not to be believed that the King's commissioners had to disgorge what they had by his orders conveyed to his two colleges, and it is certain that King's College still retained possession of the wardrobe, though threatened with invasion by the duke's creditors. It appears from this petition, that Duke Humphrey had not died intestate, as was supposed when the king granted the administration of his property, to the commissioners here mentioned, by the letters patent, which I have already cited from Rymer's *Fœdera*. (See above, p. 308.)

After this long, but not unimportant preface, I proceed to give the description of the church furniture and ornaments from the inventory which I have already described as the earliest in the college, and which I now know, was written by John Combe, fellow of the college, in the year 1452.

- Ymagines.* In primis quedam ymago beate Marie cum puero et septra deaurata, in pectore ejusdem lapis preciosis et in pede garnyshid cum lapidibus preciosis, pond. xx. lb.
- Item alia ymago beate Marie cum puero deaurata, in corona garnyshid cum lapidibus preciosis et in pede playn, pond. xvi. lb. iv. unc.
- Quedam ymago Sancti Nicholai deaurata cum tribus hominibus nudis stantibus in vase pond. vi. lb.
- Item alia ymago Sancti Nicholai deaurata cum pixide de Berell pond. iii. lb.

¹ Petitiones in Parlamento a. r. Henrici VI. 33 (A.D. 1455) No. 19. Ibid p. 339.

Item alia ymago Sancti Nicholai deaurata cum lapidibus in Mitra pond. xxxiii. unc.

Quedam ymago Sancti Johannis Evangeliste cum serpente deaurata, pond. vii. lb.

Alia ymago Sancti Laurencii deaurata cum cratere pond. xx. unc. & dim.

Unum caput deauratum cum corona, in superiori parte capitis cranium (brayn panne) Sancte Ursule pond. xix. lb. vi. unc.

Item una crux deaurata cum ymaginibus beate Marie et Sancti Johannis Cruces.

Evangeliste enamiled in pede ejusdem cum figuris de passione domini pond. xv. lb. vi. unc.

Item alia crux deaurata cum ymaginibus beate Marie et Sancti Johannis Evangeliste enamiled in pede ejusdem cum salutatione beate Marie pond. viii. lb. vi. unc.

Item alia crux singula deaurata cum diademate in capite ymaginis. pond. iii. lb. xi. unc.

Item alia crux singula deaurata pond. iii. lb. xi. unc.

Item alia crux de auro cum ymaginibus beate Marie et Sancti Johannis Evangeliste in pede: cum cornis albis et in diversis partibus posita cum lapidibus preciosis, pond. vi. lb. iii. unc. & dim.

Item alia crux de auro cum ymagine beate Marie & ymaginibus Ade & Eve in pede et cum aquila alba in capite ejusdem, pond. iii. lb. vi. unc.

Item alia crux de auro cum pecia sancte crucis stans in pede de argento & deaurata cum angelis et armis regis ex parte posteriori, et in parte anteriori cum Salutatione beate Marie. pond. xxvii. unc.

Item una parva crux de auro cum pecia sancte crucis ponder. iii. quarter unc.

Item crux deaurata et fracta et in parcella enamiled, pond. iii. lb. & x. unc.

Una pixis pro Sacramento deaurata—et in capite una crux ac chased cum Pixides. hiliis. ponder. v. lb. iii. unc. & dim.

Item alia pixis deaurata cum duodecim Apostolis et in base cum armis Regiis pond. xxvi. unc. & dim.

Item alia pixis de argento pro conservacione panis etc. pond. iii. unc. & 1 quarter.

Unus calix deauratus cum ymagine Dei sedentis in judicio in patena pond. Calices. xxvi. unc.

Item calix deauratus cum vernaculo in patena, pond. xxiii. unc. & dim.

Item calix de auro playn, pond. ii. lb.

Item calix de auro cum Scriptura *calicem salutaris accipiam*, pond. xix. unc.

Item calix deauratus cum xii^{tim} Apostolis in patena, pond. iii. lb. ix. unc.

Item calix de argento & deauratus cum figura Trinitatis in superiori parte patene ac cum armis Regis fundatoris nostri in parte inferiori ejusdem patene, Etiam cum armis collegii sub pede calicis impositis necnon cum signo crucifixi in anteriori parte pedis, et cum tali signo + sculpto in utroque de dono ejusdem Regis fundatoris nostri predicti, pond. xx. unc. & i quarter.

Item calix de argento & deauratus cum figuris & armis predictis similiter sculptis et impositis in calice & in patena cum signo *a*. litere sculpto in utroque, ex dono simili, pond. xx. unc. & i. quart.

Item calix de argento & deauratus cum figuris & armis predictis similiter sculptis & impositis ut supra cum signo *b*. litere similiter sculpto, ex dono simili, pond. xix. unc. & dim. unc. ac iii. d.

Item calix de argento & deauratus cum figuris & armis predictis sculptis & impositis ac cum signo *c*. litere similiter sculpto ex dono simili, pond. xx. unc. & ij. d.

Item calix de argento & deauratus cum figuris & armis predictis sculptis & impositis ac cum signo *d*. litere similiter sculpto, ex dono simili. pond. xx. unc. & x. d.

Item calix de argento & deauratus cum figuris & armis predictis sculptis &

6 *Ecclesiastical Vestments, &c., of King's College, Cambridge.*

impositis ac cum signo *e.* litere similiter sculpto, ex dono simili, pond. xx. unc. & ii. d.

Item calix de argento & deauratus cum figuris & armis predictis sculptis & impositis ac cum signo *f.* litere similiter sculpto ex dono ejusdem. pond. xix. unc. & dim. unc.

Item calix de argento & deauratus cum figuris & armis predictis sculptis & impositis ac cum signo *g.* litere similiter sculpto ex dono ejusdem pond. xx. unc. & iii. quart.

Item calix de argento & deauratus cum figuris & armis predictis sculptis & impositis ac cum signo *h.* litere similiter sculpto ex dono ejusdem, pond. xxii. unc. & dim. unc.

Candelabra. In primis ii. candelabra deaurata chasid pond. xi. lb. xi. unc.

Item duo candelabra deaurata the knoppis in partibus eorundem enamiled pond. vii. lb. ii. unc.

Item duo candelabra deaurata, the tuellis enamiled pond. vi. lb.

Thuribela. In primis unum par thuribulorum deauratum cum scriptura viz. in prima part. *data est eis etc* et in secunda, *ascendit fumus &c.* pond. xiii. lb. x. unc.

Item unum par thuribulorum deauratum plain. ponder. xii. lb. viii. unc.

Item unum par thuribulorum in parcella deauratum pond. v. lb. i. unc.

Acerra (Shippis) pro thure. Una acerra pro thure deaurata cum i. forne castell & i. hindre castell pond. iiiii. lb. xi. unc.

Item una acerra pro thure de argento & in parcella deaurata pond. xiii. unc.

Fiole. i par fiolarum in parcella deauratum pond. viii. unc. i. quart. unc.

Item par fiolarum in parcella deauratum cum Scriptura in medio illarum *Maria & Jesus* pond. ix. unc.

Item par fiolarum deauratum, in corpore berell pond. xxii. unc. dim.

Item par fiolarum deauratum in parcella, in mediis earum *I. h. c. & M* litera pond. x. unc. diu.

Item par fiolarum deauratum gravyn cum foliis quereuum pond. vi. unc.

Pelves. Unum par pelvium deauratum chased with pynapplez cum armis Regis eisdem insertis pond. xvii. lb. & vi. unc.

Item par pelvium deauratum chasid plain, cum armis Regis, pond. viii. lb. iiiii. unc.

Item par pelvium deauratum chasid cum sonnys cum regiis armis, pond. vii. lb. iii. unc.

Item par pelvium in parcella deauratum cum *M* litera in mediis, pond. iii. lb. v. unc.

Item par pelvium deauratum cum Rosis, pond. iii. lb. viii. unc. & iii. quart. unc.

Item par pelvium in parcella deauratum cum Rosis in mediis. pond. viii. lb.

Item par pelvium eum armis ducis Eboraci, pond. xvii. lb. xi. unc.

Crisinatoria. Unum crismatorium deauratum cum Scriptura *confirma hoc deus quod operatus es in nobis*, pond. xxiii. unc. dim.

Unum aliud crismatorium deauratum positum super iiiii. turribus. pond. ii. lb. iv. unc.

Ampulle
pro cris-
mate.

Tres ampulle deaurate cum oleo & crismate pond. iii. lb.

Pacifera.

Unum paciferum deauratum cum berell. In eodem ymago Sancte Trinitatis pond. xv. unc.

Item aliud paciferum deauratum cum crucifixo & ymaginibus beate Marie & Sancti Johannis Evangeliste pond. v. unc. i. quarter unc.

Item paciferum in parcella deauratum pond. iii. unc. & i. quart. unc.

Item textus evangeliorum cum crucifixo & ymaginibus beate Marie & Sancti Johannis Evangeliste de argento & deauratum, ponder in toto. vii. lb. iv. unc.

- Unum vas pro aqua benedicta cum aspersorio de argento & in parcella deauratum. pond. vi. lb. Vasa pro aqua benedicta.
- Item vas pro aqua benedicta cum aspersorio de argento & deauratum, pond. ii. lb.
- Due virge argenti, ponder iv. unc. dim. Virge Argenti.
- Item alia virga portiphera ad portandam candelam sanctam die Purificationis beate Marie, pond. ix. unc.
- Una tabula deaurata cum reliquiis, In pede duo leones, pond. viii. lb. viii. unc. Tabule.
- Item tabula deaurata cum reliquiis pond. iiiii. lb. vi. unc.
- Item tabula de auro cum ymagine Sancti Jacobi posita cum lapidibus preciosis pond. xiii. unc. iii. quart.
- Item tabula de auro cum ymaginibus Marie Katherine & Sancte Margareta posita cum lapidibus preciosis pond. xvi. unc. & iii. quart.
- i monstraunce de auro garneshid cum diademate & aliis lapidibus preciosis pond. iii. lb. ii. unc. Monstrances.
- i monstraunce deaurata cum ymagine beate Marie in assumptione & in le pomell enamelid & scripta, *I h c. X p c.* pond. ix. lb. vi. unc.
- i monstraunce magna deaurata cum pluribus reliquiis in eodem. In pede plain posita cum lapidibus preciosis pond. xxxv. lb. ix. unc.
- i jocale deauratum, cum berello ac cum reliquiis de Sancto Johanne de Bryd-lygton. pond. xx. unc. Jocalla.
- Item jocale deauratum cum berello ac cum reliquiis Sancti Blazi pond. vi. unc. & dim.
- Item jocale deauratum cum berello ac cum reliquiis vesture Sancti Nicholai pond. iv. unc.
- Item jocale deauratum cum armis Pape & armis Regis pond. v. unc. j. quart.
- Item jocale deauratum cum oleo Sancti Nicholai factura ad similitudinem obbe, pond. iii. unc. dim. & j quart.
- Item jocale deauratum cum parte digiti Ade pond. ; unc. iij. quart.
- Item jocale deauratum cum reliquiis Sancti Georgii. pond. ij unc.
- Item jocale de auro cum parte columnne cui ligatus erat *X p c.* in passione sua, pond. iv. unc. j. quart.
- Item una columpna deaurata cum berello in medio, et in summitate dens Sancti Johannis, pond. ij. unc. dim.
- Item unus agnus dei cum reliquiis Sancti Bernardi & Sancte Brigitte pond dim. unc.
- Item cistule de argento cum zonis. pond. xj. unc. dim.
- Item j ciphus de ovo gripon garnyshed cum argento & deauratum, pond. xvij. unc. iij. quarter.
- Item lingua serpentis posita in argento pond. j. unc. iij. quartr.
- Item ij vernacula quorum unum super corium & fixum mensule cum clavis & alterum super pannum linen vulgariter nuncupatum plessaunce ex dono dieti Regis fundatoris nostri graciousissimi.

SOME NOTES OF A TOUR IN GERMANY.—No. IV.

To the Editor of the Ecclesiologist.

DEAR MR. EDITOR,

The church of S. Laurence is as rich in carved and painted triptychs, and smaller pictures, as in other decorations. Of the German school of painting of the former part of the fifteenth century there are two interesting specimens. The first, which is fixed by a door in a recess at

the east end of the south aisle, portrays on a gold ground the Blessed Virgin, crowned, with her Divine Child, between S. Bartholomew on her left, and S. Barbara on her right hand. Drapery is held by angels behind S. Mary; and devotees, in separate compartments, kneel below. The second, which graces the south wall of the choir, represents the Blessed Virgin and Child with four cherubs, and with devotees kneeling below, as in the other picture. In the second recess in the north aisle, east of the north door, is a very fine Mass of S. Gregory, by Wohlgemuth. This picture, I regret to say, greatly requires restoration, as the paint is chipping off it in several places. Opposite to the above is a painting by Wohlgemuth of our Blessed Lord between S. Philip and S. Peter. Our SAVIOUR points to the wound in His side, and an ecclesiastic in a surplice kneels before S. Peter. On the west wall of the next recess but one, in an easterly direction, is a painting by Wohlgemuth of three bishops, mitred, and in gorgeous vestments. Angels hold tapestry behind, and devotees kneel beneath them. Facing this picture, over a side altar, is a fine triptych, of which the central division contains a carving of the Resurrection; the left door, in painting, S. Kumadus, drawn as a bishop wearing a mitre, and holding a pastoral staff and book; the right, S. Wolfgang, vested in a green cope, and grasping a hatchet. The predella or superaltar has, in the middle, a sculptured entombment; and pictures (on the left door) of the appearance of our SAVIOUR after His Resurrection, to S. Mary Magdalen; and (on the right) of the Angel to the holy women at the Sepulchre. These, and those on the upper shutters, are by, or of the school of, Wohlgemuth. On a line with the triptych just described is a third, above an altar, in the north pier of the chancel-arch. Its central division is horizontally divided into two compartments, adorned with canopy-work. In the upper are statues of the Blessed Virgin and numerous saints; and in the lower, of a bishop, seated, with similar attendants. The wings, when closed, form a sort of triple gable, and are painted on both sides. Their reverses, and the doors of the tabernacle or superaltar, are occupied, I believe, with scenes from the life of S. Eucharis, who is portrayed in full pontificals, in a recumbent posture, along the back panel within the tabernacle. Over an altar against the south pier of the chancel-arch is a fourth triptych, having two bishops carved in the middle; and S. Nicolas depicted on its left, and a royal saint on its right wing. Level with it, against the east wall of the south aisle, is a fifth, with a sculptured centre, representing an angel and S. Roch; and with four paintings on its doors, by Wohlgemuth. Just opposite is the early German painting of the crowned Virgin, &c., above described. In the next recess westward is a triptych (the sixth), with central carvings of a bishop and two female saints, one of whom holds a cross; and wings, magnificently painted with legendary subjects on a gold ground. The seventh is placed in the recess or bay adjoining, and to the west of the last. Its middle compartment is modern. On the wings are SS. Wolfgang, Mary Magdalen, Margaret, and a bishop. Below these are two small predella paintings, one of which represents an elderly woman (perhaps S. Anne) and a young girl, reading a book, which is held by a female saint.

Such is a very imperfect, but I believe not inaccurate, account of the principal paintings in S. Laurence's. Several of them, according to Murray, were brought from the castle, and replaced over the altars to which they had originally belonged, by Heideloff, when he repaired the church some few years ago, and erected its stone pulpit, which vies, perhaps not altogether unsuccessfully, in beauty and intricacy with Adam Kraft's famous Tabernacle.

The general effect of the pictorial and other artistic wealth of S. Laurence's is heightened by the windows of its choir, which glow with colours of the greatest depth and brilliance, and seem really to "paint the air" with their gorgeous hues. The most splendid of them, and indeed one of the finest specimens of stained glass in Germany, was the offering of Peter Volkamer in the fifteenth century. Its subject "is a tree of Jesse, with very many saints on each side. The figures are all small, and of the most bright and contrasted colours; but the masterly treatment of the work has made the result a most harmonious whole."¹ I saw a reduced copy of this window in glass for sale in the shop of Herr Schrag, a book and print-seller in the town.

From S. Laurence's we walked to S. James's Church. This was restored and partly rebuilt by Heideloff, in 1825. Over the high altar are some modern sculptures, and full-length dignified figures of saints, painted on a gold ground, probably (in Dr. Waagen's opinion) in the thirteenth century. I sought in vain for the chair-bisected altar used as a confessional, so graphically described by Mr. Webb. Its absurd appearance may have possibly led to its removal. The altars at the east end of the north and (I think) south aisles are miserably encroached upon by benches. Both are elaborately carved; and the altar in the north aisle has a head of our Lord, reputed to be the work of Albert Dürer. A triptych in a south lateral chapel has been furnished with new wings. Its carved centre contains the Blessed Virgin and Child, a female saint and a bishop holding a *barrel*. In the north aisle is another triptych, with sculptures of S. Mary with the Divine Infant, and S. Anne, in the middle division; and wings, painted with saints on a gold ground. There is a third triptych in a side chapel: it is fine, early, and adorned with four carved and four pictured saints. A faded garland was appended to an image of S. James. In the vestry were two tables, draped, and dressed with crucifixes and candlesticks, much in the same manner as those in the sacristies of Catholic churches.

S. James's has undergone great alterations since 1760, when, as appears from an engraving published at Nuremberg in that year, the nave had a flat ceiling, covered with colossal wreaths, roses, and other like devices in plaster, and longitudinally divided into three parts by massive beams in the form of cornices, which were supported by slender hexagonal posts or pillars. At that time a gallery, having its front ornamented with heraldic devices carved or painted, ran along the wall of the south, and two or more similar erections, partly stalled, occupied the same position in the north aisle. At the eastern extremity of the nave, on a foot-pace, stood an altar-table, furnished with an open book

¹ Webb's "Continental Ecclesiology," p. 107.

between two candlesticks; and just behind it was a large and lofty crucifix. Galleries (one of which contained an organ), with festooned drapery and lattices, intruded even into the chancel. On the chord of the apse stood another table, railed in, partly covered with a white cloth edged with lace, decked with candlesticks, and backed by a sumptuous triptych, which was adorned with eight gables or pinnacles of rich tabernacle work, and paintings of the Last Supper and other sacred subjects. Above this reredos was a rood-beam, with images of our Lord on the Cross between SS. Mary and John.

I regret that circumstances did not allow of our staying in Nuremberg long enough to become thoroughly conversant with its churches, streets, and palatial residences. Many of the last are still inhabited by the patrician descendants of the "brave and thrifty burghers," who

"boasted in their uncouth rhyme,
That their great imperial city stretched its hand through every clime;"

and so little has the city changed, in some respects, since the days of Albert Dürer, that even the crafts and trades which were then pursued are, in several instances, still carried on under the same roofs, and by persons of the same name and family as at that period.¹ The house where, "when Art was still religion," Nuremberg's famous painter lived and laboured, has been described. Allied to it in interest is the dwelling of Peter Vischer, in the street which bears his name, and rises suddenly by a steep ascent from the Pegnitz in the southern division of the town. Its exterior has undergone some alterations, seemingly about two centuries ago, and a portion of it is used as a baker's shop.

I feel reluctant to conclude this letter and my "notes" on Nuremberg, without referring to one remarkable and beautiful feature of its street architecture, namely, the Marianbilds, or statues of the Blessed Virgin, which decorate many of its house corners, and before which lights, continually burning, formerly served the twofold purpose of religion and convenience. Twelve wood engravings of the finest of them, by Herr Wagner, an eminent German artist, illustrate an article on "the Nuremberg Madonnas," by Mrs. Jameson, in the first number of the "Art Journal" for 1852. "In these Nuremberg figures," observes that graceful writer, "we must observe that we have the protecting Virgin in two different characters. Where she has the crown on her head and the sceptre in her hand, and the Infant enthroned on one arm, she is the *Regina Cœli*, the Queen of Heaven; and the *Regina Angelorum*, the Queen of Angels. In the other figures, where there are no emblems of sovereignty, where she stands with her long hair flowing over her drapery, and sustains the Infant in both arms, or contemplates Him with an affectionate expression, she is the *Alma Mater* REDEMP-

¹ "The house where Martin Behaim, four centuries ago, invented the sphere, and drew the first geographical chart, is still the house of a map-seller. In the house where cards were first manufactured, cards are now sold. In the very shops where clocks and watches were first seen, you may still buy clocks and watches. The same families have inhabited the same mansions from one generation to another for four or five centuries."—*Sketches of Art at Home and Abroad*, by Mrs. Jameson.

TORIS, the Mother of the REDEEMER." Mrs. Jameson specifies, as deserving especial praise, a statue of the Virgin, of very early date, supposed to be of the time of Schonhofer, on the corner of a house in the Albert-Dürers-Platz: another, "of singular beauty," on the angle of a house in the Obst Markt, behind the Frauenkirche; a third, as ancient probably as the close of the thirteenth or beginning of the fourteenth century, at the corner of the Rothe Ross hotel; a fourth, of the date of about the end of the fifteenth century, at the corner of a remarkable house in the Binder Gasse; and a fifth, and "perhaps the most beautiful of all," over a house in the Hirschel Gasse. This statue, which is quite in the taste of the old Tuscan school, may not improbably have come from Florence. "It is," says Mrs. Jameson, "quite in a different style from the rest,—altogether Italian in the *pose* of the figure, in the antique hair of the head, and the exceedingly grand and graceful drapery which follows, without effort or exaggeration, the lines of the form beneath."

Believe me, my dear Mr. Editor,

Very sincerely yours,

JOHN FULLER RUSSELL.

A MIRACLE PLAY OF THE TWELFTH CENTURY.

To the Editor of the Ecclesiologist.

SIR,—One has heard of and seen instances of dramatic representations of sacred subjects in churches, such as the old miracle plays, but I had not seen such placed in the regular service-books till I came across a MS. of the twelfth century, containing hymns, antiphons, &c., for the whole year. I am quite aware that such services may be well known to many of your readers, but still it strikes me that some would like to see the following extracts from the book in question. I will just put in here and there such directions as would be printed in a modern play.

In some part of the church, I should imagine, King Herod would be sitting in his robes, surrounded perhaps by his court.

The Service "In Octavâ Epiphaniæ," thus begins:—

Ant. O admirabile est.

Psalm. Laudate pueri.

Hymn. Hostis Herodes.

Vers. Reges Tharsis.

Ant. Fontes aquarum.

Ps. Magnificat.

(Enter three Magi.)

1st Magus. Stella fulgore nimio rutilat.

2nd Magus. Quæ Regis Regum natum monstrat.

3rd Magus. Quem venturum olim profetia significaverat.

(Internuncius approaches King Herod, and says,)

Assunt nobis domine rex viri ignoti ab oriente venientes noviter natum quendam regi quæritantes.

Rex. Ad nos vocentur ut eorum a nobis sermones audiantur.

(Exit Internuncius, who says to the Magi.)

Rex vos vocat ut quem quæratís regem et ipse agnoscat.

Nequaquam dicunt magi.

Armiger ad Regem. Vive Rex in æternum.

Rex. Quid rumoris habes?

Armiger. En Magi veniunt et Regem regum natum stella duce requirunt.

Rex. Ante venire jube quo possim singula scire,

Qui sint, cur veniant, quo nos rumore requirant.

(The Armiger goes to the Magi, and says,)

Regia vos mandata vocant, non segniter ite.

(The Magi are then brought, no doubt, in grand procession,)

Cum steterint ante regem dicat rex,

Quæ sit causa viæ, qui vos, vel unde venitis?

Dicite nobis.

Magi. Rex est causa viæ, reges sumus ex Arabitis

Huc venientes.

Rex ad Simistas. Huc Simistæ mei disertos paginæ scribas Prophetiæ ad me vocate.

(Exeunt Simistæ and address the Scribes, who must have been at some distance,)

Symmistæ. O principes sacerdotum et ô vos Scribæ populorum, pertractate dicta Magorum et dicite nobis tanti pueri ortum; si scripta illum probaverint solus regnabit nostraque lex coram illo silebit.

(Scribes approach the King.)

Rex. O vos Scribæ interrogati dicite si quid de hoc puero scriptum videretis in libris.

Scribe. Vidimus domine in prophetarum lineis nasci Xpum in Bethleem civitate, David propheta sic vaticinante.

Chorus. Bethlehem non es minima.

Rex ad Magos. Regem quem quæritis natum esse quo signo didicistis?

Magi. Illum natum esse didicimus in oriente stella monstrante.

Rex. Si illum regnare creditis, dicite nobis.

Magi. Hunc regnare fatentes cum mysticis muneribus de terra longinqua adorare venimus trinum Deum venerantes tribus in muneribus,

Magus 1. Auro regem:

Magus 2. Thure sacerdotem:

Magus 3. Mirra mortalem.

Rex ad Magos. Ite et de puero diligenter investigate et invento redeuntes mihi renunciate, ut et ego veniens adorem.

(The Magi go out singing,)

Eamus ergo et inquiramus eum, offerentes ei munera aurum, thus et mirram.

Magi. Ecce stella in oriente prævisa iterum præcedet nos lucida.

(Enter Shepherds.)

Pastores loquebantur ad invicem.

Magi ad pastores. Pastores dicite quidnam vidistis.

Pastores. Infantem vidimus.

Obstetrices. Qui sunt hi quos stella ducit nos adeuntes inaudita ferentes.

Magi. Nos sumus quos cernitis Reges Tharsis et Arabum et Saba, dona offerentes Xpo Regi nato domino quem stella deducente adorare venimus.

Obstetrices. (Who evidently lead them to a scenic representation of the Nativity.) Ecce puer adest quem quæritis, jam preparete adorare quia ipse est redemptio mundi.

Tunc cantet unus Magorum, Salve princeps sæculorum; suscipe, Rex, aurum.

Secundus. Tolle thus, tu vere Deus.

Tertius. Mirram signum sepulturæ.

(An angel appears and says,)

Impleta sunt omnia quæ prophetice dicta sunt, ite viam remeantes aliam.

Armiger (runs off to tell Herod). Delusus es, domine, magi viam redierunt aliam.

(King Herod goes off in a rage, saying,)

Incendium meum ruina extinguiam.

The whole of this has the musical notation written in cursive characters over the words, without clefs or staves.

Yours truly,

J. C. J.

SEQUENTIÆ INEDITÆ.—No. XXII.

CIII. IN DECOLLATIONE S. JOHANNIS BAPTISTÆ.

(From the same Missal.)

Celebretur dies ista
Quâ Præcursor et Baptista
Triumphat Martyrio :
Nobis via fit virtutis,
Via vitæ, spes salutis,
Ejus decollatio.

Hunc emissa vox de coelis,
Hunc insigne Gabrielis
Cecinit præconium ;
Et qui missus est Mariæ,
Sacerdoti Zachariæ
Tulit idem nuntium.

Patrem sensit non sensatus,
Creatorem nondum natus
Et alludens puero ;
Qui sentire se nequibat
Solem clausum jam sentibat
Virginis in utero.

Natus puer, juris norma,
Legum sator, vitæ forma,
Patri vocem reddidit :
Non promissa Dei crediderat ;
Unde vocis usum perdiderat ;
Quia tarde credidit.

Hic de Deo prophetavit,
Cui viam præparavit
Nascenti de Virgine :

Cognitus in populia,
Floruit miraculis
Et virtutum germine.

Jubar novum fulsit mundo
Cum de ventre non fœcundo
Prodiit fœcunditas :
Gratulatur gens remota,
Nec ejus vicinis nota,¹
Quam Christi Nativitas.

Mundi mundus fugit curam :
Vitam purus duxit puram,
Mundus omni carmine.
Mundo timens inquinari
Ne vel vita maculari²
Levi possit fame.

Hic desertum perelegit :
Ibi vitam solus egit,
Et se fecit minimum :
De quo constat esse verum
Inter natos mulierum
Hunc fuisse maximum.

Quia mundo se mundavit,
Regem mundi mundus lavit
In Jordanis flumine :
Nec pro Christo timuit
Tingere, quem meruit
Suo tingi sanguine.

¹ So in the book ; but there is certainly some corruption.

² The poet is imitating Paulus Diaconus, in his celebrated hymn on S. John Baptist :

Ne levi saltem maculare famam
Famine possis.

Sentis eum esse Deum :
Crediderunt quem viderunt
Esse mundo Lampadem.
Quem tyrannus ille magnus
Contemnebat ;¹ sed timebit
Propter Herodiadem.

Sanctitatis homo miræ
Regi nolens consentire,
Corrigebat ; quem redire
Voluit a scelere :
Inde locus fuit iræ
Regem fecit obævire ;
Sanctum aprexit ; et punire
Maluit quam credere.

Quādam die auctor mali
Suo gaudet in natali :
Dum natale celebratur
Præcursoris caput datur
Saltatricis præmium.
Veritatis præco bonus
Quem suscepit Dei Thronus,
Mortem subit pretiosam ;
Decollatur : et in rosam
Commutatur lilium.
Præco bonus, præco Christi,
Quem secutum præcessisti,
Tu pro nobis intercedas
Et venire nos concedas
Ad perenne gaudium. Amen.

CIV.

The following singular hymn is to be found in a MS. apparently of the date of 1520, bound up with a magnificent—and much earlier—missal once belonging to the great House of Corbie : now in the Public Library at Amiens. It is, from the intercalated stanza as well as from the character of the writing, Italian ; and is headed

OFFICIUM PROPRIUM SANCTÆ BARBARÆ.

It appears to have belonged to a guild under the invocation of this saint, and to have been used at the funeral of its members. I must not forget to mention that the music is in *four parts*.

Le grant pene que io sento
Me tormenta nocte dia ;
Di morir jo zon contento
Por la vestra signoria.

Bone Jesu, dulcis cunctis,
Eterni Patris Filius,
Te precamur pro defunctis,
Assis eis propitius.
Vulnera pande citius
Patri pro tuo famulo ;
Ut fruatur uberius
Tuo perenni titulo.

Quando cæli.

Maria fons dulcedinis,
Imperatrix seculorum ;
Dei Mater et Hominis,
Consolatio mæstorum :
A carcere tormentorum
Hunc educaas prece piâ :
Melodiis Angelorum
Jungens in cælo curiâ.

O tu Princeps Angelorum,
Michael victor draconis ;
Ambassador cælorum
Gabriel præditus donis :
Etheræ regionis
Raphael quem coram Rege
Hunc locetis cæli Thronis,
Defunctum in cæli lege.

Johannes ardens lucerna,
Patriarchæque facundi,
Petre reserans superna,
Paule magne, Doctor mundi,
Apostolique jucundi
Cum discipulis omnibus,
Innocentis carne mundi
Hunc adjuvate precibus.

Stephane, qui meruisti
Protomartyrem affore,
Laurenti, Levita Christi,
Magne gigas Christophore,

¹ It is very seldom that an otherwise well-written sequence presents so foul a barbarism. It is probably a mistake of the transcriber.

O Martyres, cum fervore
Dulcem Jesum vos rogetis
Ut exutam a corpore
Animam colloquet lætis.

Gregori doctrinæ sator,
Par Apostolis Martine,
Francisce, stigmatum lator,
Anthoni et Benedicte,
Huic gloriam sine fine
Impetretis suppliciter :
Ut in cœlorum culmine,
Colloquetis feliciter.

Dum veneris.

O Maria Magdalena,
Agnes, Martha, Katherina,
Clara, facie serena,
Elizabeth et Christina,
Virginum O vos agmina
Exorate Jesum pium
Ut jam defuncti crimina
Tollat post hoc exilium.

Quando cœli.

Turbæ Sanctorum Omnium,
Inclytæ cœli curiæ,
Defunctorum fidelium
Celebrantur exequiæ :
Pro hoc Dominum gloriæ
Rogetis prece sedula
Ut cum sanctis in requie
Colloquetur per secula.

Libera me.

Lugentibus in purgatorio
Qui purgantur ardore nimio
Ut torquentur *sed curæ* (?) medio
Subveniat tua compassio :

O Jesu Rex ! miserere eis !

O Fons patens, qui culpas abluis,
Omnes lavas et nullum respuis,
Manum tuam extende miseris,
Qui sub poenis lugent continuâ :

O Maria ! ora pro eis !

Ad te pie suspirant mortui
Cupientes de poenis erui,
Et ad easse tuo conspectui,
Et gaudiis sempiternis perfrui,
Sancte Petre ! ora pro eis !

Quando Deus, Filius Virginis,
Judicare sæculum venerit,
Dicat justis ad dextram positis,
'Accedite, dilecti filii :
Vobis regnum dare disposui.'

O ! O !

O felix vox ! felix promissio !
Felix dator ! et felix datio !

Post hæc dicet ad lævam positis :
'Nescio vos, cultores criminis :
Vos decepit gloria sæculi ;
Descendite ad ima barathri,
Cum Zabulon et suis Angelis !'

O ! O !

O proh dolor ! quanta tristitia !
Quantus luctus ! quanta suspiria !

Jam festinat Rex ad judicium :
Dies instat horrenda nimium :
Et quis nobis erit refugium,
Nisi Mater Virgo, spes omnium,
Quæ pro nobis exoret Filium ?
O ! O !

O Jesu Rex ! exaudi, quæsimus,
Preces nostras, et salva, poscimus !

Libera me.

Creator omnium, Rex Deus, qui
Me de limo terreno formasti :
Et mirabiliter redemisti,
Proprio sanguine : corpus meum
Facias in die judicii
Licet putrescat, resuscitari.

Exaudi, exaudi, exaudi me, et animam
meam in sinu Abrahæ Patriarchæ
tui jubeas collocari.

O beata genitrix
Virgo atque Mater,
Advocata istius
Modo sis et semper :
O Virgo puerpera,
Hic te imploravit ;
Hunc cerne mente tuâ ;
In hac die migravit.

Archangele Michael
Custos animarum ;
Paranymphe Gabriel
Videns lumen clarum ;
Angeli, Archangeli,
Hunc omnes suscipite :
Ordines spirituum
Hunc Deo præsentate !

THE CHURCHES OF NORTH-WEST ESSEX.¹

WHILE the most noticeable churches in the southern and central districts of the county have been illustrated by Hadfield, Suckling, and Buckler, little or nothing has been yet done for its more northern portion. The surface of North-west Essex is undulating and pleasant, long winding valleys lead up to the back bone of high ground which separates our county from the flats of Cambridgeshire. Many excellent sites are thus gained for churches which in many cases have been turned to the best account. Perched on high ground, or sheltering themselves on sunny slopes, the churches form a marked feature in most Essex landscapes. I need not say how the views in this immediate neighbourhood are graced by the elegant church of this town; and amongst our villages no more pleasing views could be wished than the churches of Little Chishall, Arkesden, or Hadstock.

North Essex is included in the *chunch* district, in which material all the details in the late styles are executed. Previously to First-Pointed, Barnack stone seems to have had the preference. The fabrics are invariably of rubble. There is no preponderance of one style over another, nor any marked local type, as in the Cambridgeshire district which we adjoin. With the noble exceptions of Walden and Thaxted, the churches are not noticeable either for size or richness of detail. This is however easily accounted for by the small extent of most of our parishes, and the consequent increase in their number. Another drawback is the extreme want of uniformity, for hardly ever do we see a nave with its north and south arcade corresponding in size, detail, or age. While however the ecclesiologist who has rambled the more favoured districts of Cambridgeshire, Hunts or Northants, will most certainly be disappointed in Essex, there are notwithstanding many features of interest both in grouping and detail which will well reward him for his pains.

To come to details ;—

1. *Ground-plans.* The perfect cruciform plan with central tower is not now to be seen : Debden, its only example, having perished in the last century, when the fall of the tower crushed choir and transepts. The nearest approach to this arrangement is Hadstock, where are the bases of a central tower which was probably never reared. Newport, Manuden, and Berden may be quoted as examples of cruciform churches with western towers. Our ground-plans present little variety. They consist of chancel and nave, with or without aisles, and invariably a western tower. The towers are now all square, but the foundations of round towers were laid bare during the recent restorations both at Arkesden and Wicken. Ancient sacristies are scarce : there is one of early Third-Pointed date curiously built into the large

¹ The substance of a paper by the Rev. J. H. Sperling, Rector of Wicken Bonant, read at the Autumn Meeting of the Essex Archaeological Society, held at Saffron Walden, October, 1859.

north buttress of the chancel at Wimbish, and another of somewhat later date in two stories at Littlebury. At Walden and Thaxtead they assumed the form of crypts under the central chancels :—both have been appropriated for vaults.

2. *Styles.* We meet with *Saxon* in the tower at Wenden, which with the exception of the parapet and one or two windows, is entirely of that date, the west doorway being mostly of Roman brick. The retired church of Strethall is also of this early date : here the long-and-short work is plainly visible in the nave and tower. I am also inclined to add the fabric of Chickney nave, which still retains a small and rude window, closely resembling some examples at Caversfield, Oxon, engraved in the Architectural Guide. *Romanesque* work has been much obliterated by the later styles. No church exists wholly of this date, but considerable remains may be found at Hadstock, Birchanger, and the ruined chapel of S. Helen in the parish of Wicken. We find plenty of Romanesque detail worked up into later buildings. Rich chancel arches remain at Elsenham and Strethall ; doorways at Littlebury, Stanstead, and Elsenham ; fountains at Arkesden, Wicken, Stanstead and Farnham. *First-Pointed* has also been much built out. The chancels of Arkesden, Wicken, Stanstead and Broxton are of this age : to these may be added a most exquisite window now blocked in the chancel at Widdington, plentifully enriched with dogtooth. *Middle-Pointed* is more plentiful. Radwinter and Chrishall churches are uniformly of this period. To this may be added the north aisles of Broxton and Wimbish, both very good, also the nave arcades at Thaxtead, Hempstead, and Henham ; on a pier at the latter is a curious sculpture of the Blessed Virgin and Child censured by angels. The chancel and south transept at Great Sampford are our most beautiful examples, particularly the former, which is arcaded all round internally. A very elegant font of this period at Chickney, enriched with sculpture, must not be passed over. *Third-Pointed* work is abundant, but with the noticeable exceptions of Walden and Thaxtead not remarkable. Little Chishall is a good village church early in the style. The south porch and chamber over at Newport are also worthy of a visit. Clavering is a large clerestoried church of somewhat later date and poor detail. The porches at Littlebury arranged for groining are also well known.

We have some very good *woodwork*. Particularly I would mention a remarkable picturesque *timber porch* at Radwinter, of *Middle-Pointed* date, also the *screens* at Rickling and Wimbish of the same period. Rich late screens remain at Wenden, Clavering, Manuden, and Henham ; plainer ones at Ugley, Newport, and Hadstock. Littlebury and Widdington could once boast of rich screen and stall work, but the last century witnessed their destruction. We find *wooden pulpits* at Wenden, Henham, and Rickling : the first, a very curious example, is engraved in Dollman's Series. Three very elaborate *font covers* casing the whole font, and terminating in crocketed canopies, remain at Thaxtead, Littlebury, and Takeley : at the latter place it has been converted into a surplice box. The best *open seats* are at Clavering.

Stained glass, owing to the peculiar troubles of this county in the seventeenth century, is scarce. The most extensive remains are at

Clavering, where are two or three windows filled with the disjointed fragments of some fine fifteenth century glass. Of the same date is an heraldic window at Widdington. Wimbish can boast of earlier glass, the east window of the north aisle having its tracery filled with the arms of the four manors in the parish on a good grisaille ground.

The remains of *monumental* art, though not extensive, are in some instances particularly good. Rickling contains the matrices of two very magnificent brasses. The earliest remaining brass in the district is the well known floriated cross with busts at Wimbish. Our best brass is that of Sir John De la Pole and his lady under canopies at Chriahall, A.D. 1370, which forms the frontispiece to Boutell's interesting series. Good single figures of knights remain at Wenden and Arkesden. At Stanstead is the cross-legged effigy in stone of Roger de Lancaster: a nameless warrior also of early date lies behind a pew in Clavering church. Chrihall affords a good canopied tomb with female effigy of Middle-Pointed date. The south transept of Great Sampford has another fine tomb of the same age. High tombs of Third-Pointed work occur at Strethall, to John Gardynere, Esq., Lord of the Manor, and Patron, 1508; at Elmdon, to Sir Thomas Meade, Knt., who died 1585, (but the tomb is earlier;) at Ashdon, to Richard Tyrrell, Esq., 1566; at Stanstead, to Esther Salusburie, 1604,—a very interesting tomb with effigy in coloured alabaster. In the Renaissance I may mention the sumptuous tombs of Sir John Cutts at Arkesden, and Sir Hugh Myddleton at Stanstead, in 1631, both rich in effigies and colour.

Considering that Essex was one of the Associated Counties, our church fabrics have suffered less than might have been expected. Decorative features have for the most part been swept away, but I am not aware of the destruction of any church during that unhappy period. The earliest church destroyed was Thundersley, which parish was annexed to Wimbish early in the 15th century. The little Romanesque chapel of S. Helen at Wicken was desecrated, and that of S. Leonard, at Newport, pulled down, at the Reformation. Some fragments of the clustered piers of the latter may yet be seen built into a wall by the road side on the site. Little Wenden church was taken down by permission of Bishop Compton towards the close of the seventeenth century, and the parish annexed to Great Wenden under the name of Wendens-Ambo. It was a small church consisting of nave and chancel only: a solitary memento remains, probably a piscina, in the rectory garden. Early in the eighteenth century the round tower of Wicken church either fell or was taken down. Later in the same century came the crash at Debden already mentioned, and the fall of the towers of Widdington and Wimbish. Great Chesterford church was miserably curtailed in 1790 by the removal of the tower and shortening of the nave and aisles.

The present century has seen the dawn of brighter days, and North Essex now stands honourably distinguished for the progress that has been made in restoring our once dilapidated churches. The earliest work was the rebuilding of Wenden-Lofts: this was followed by Great



Chesterford; afterwards came extensive repairs at Elmdon, Wenden, and Little Chesterford, all by Mr. Barr. And within the last three years as many churches have been very successfully rebuilt, viz., Arkesden, by Mr. Pritchett; Farnham by Mr. Joseph Clarke; and Wicken by the Rector. The noble tower of Newport has been re-erected by Mr. Pritchett, but unfortunately the graceful proportions of the old tower have not been adhered to. Smaller works are going on in several of our villages, amongst them may be mentioned Strethall and Chickney. At the latter church the ancient altar slab has been recovered from the pavement and piously restored to its sacred use. Lastly, but not least, the removal of Lord Braybrook's aerial parlour from Walden church has thrown open the choir of that noble building, and has been the signal for a general internal restoration. We may therefore soon hope to see one of the finest parochial interiors in our land again rich in stall and screen work.

KILMORE CATHEDRAL.

THE see of Kilmore was anciently called Triburna, the seat of the Bishop being at Triburna, (i. e., Tir Briuin, the land of Bryan), on the shore of Lough Erne. It is said to have been a village, but nothing of it now remains. The ruins of the very small and very ancient church still exist, and the surrounding land retains the name of Urney, and forms part of the see lands of the Bishopric of Kilmore. In the burial-ground attached to the old church, the ancient seal of the clergy of Triburna was found some years ago by a man digging a grave. It is circular in form, and bears the figures of the Virgin and Child under an arched canopy, with a Bishop kneeling at her right hand, apparently engaged in worship. The inscription is, "S. Commune Cleri Tribriunensis." It is preserved in the British Museum.

The Bishops of Triburna were sometimes called Breffinienses, from their see being in the territory called Brefnia. In the year 1454, Andrew MacBrady, Bishop of Triburna, obtained permission from Pope Nicholas V. to erect the church of S. Fedlimid, called Kilmore (or the great church), into a cathedral. From this period the Bishops took their title from Kilmore, instead of Triburna.

The church of S. Fedlimid is still standing, and remains the cathedral of the diocese of Kilmore. It is 70 feet long by 24 feet wide in the interior, and the walls are from 3 to 5 feet in thickness. The roof was originally of a very high pitch, covered with oaken shingles; it was "greatly repaired" about the year 1620 by Bishop Moygne, who also built adjoining it "a fair stone house," which, having undergone many alterations and received additions, was finally pulled down in 1835.

When Bedell was consecrated Bishop of Kilmore in 1629, he was grieved at the meanness of his cathedral. He refers to it in a letter written to Dr. King, bearing date, Kilmore, 6th October, 1629, less

than a month after his consecration. He says: "My cathedral church is such another as Horningherth, (his former parish in Suffolk,) but without steeple, bell, or font; you may imagine the rest." And in a letter to Archbishop Laud, written in the following April, he again refers to the same subject: "The church here built, but without bell or steeple, font or chalice." It remains without bell or steeple until this day. In the rebellion of 1641, when so many churches were destroyed, it was preserved by the Roman Catholic Bishop taking possession of the see house when Bedell was imprisoned in the castle of Lough Outer.

This cathedral must have continued very much in the state in which it was left by Bishop Andrew MacBrady until the episcopate of Bishop Horte, which commenced in 1727. He is stated, in the large edition of Sir James Ware's works, to have greatly "beautified his church." He removed an old Norman doorway from Trinity Abbey, in Lough Erne, and made it the south entrance of the church. This has been made use of as the vestry doorway of the new cathedral now building, with very good effect. The other alterations made were anything but improvements. The heavy stone mullions and tracery were taken out of all the windows. In the east the Pointed arch was destroyed, and a parallelogram, divided into six compartments, was introduced, and in the side windows common sashes. Before the end of the century the ecclesiastical character of the building was entirely destroyed; the shingles were stripped off the old roof; the sheeting was covered with a heavy coating of mortar, in which small slates were imbedded. In consequence of the additional weight, the old oaken roof became warped, and was finally removed, and a slated roof of a low pitch substituted. There was also a gallery at this time erected, which covers one-third of the interior space. In fact, of the ancient church there remains nothing but the walls.

This church, considered so great in 1454 as to obtain the name of *Kilmore*, and give a title to a bishopric, has long been found too small to accommodate the parishioners. A great desire for a more commodious edifice has existed there for fifty years; but the difficulties that presented themselves never could be overcome until the year 1858, when the foundation-stone of a new cathedral was laid.

The promoters of this work had other objects in view beside providing accommodation for the parishioners. It was necessary that the church should be both cathedral and parochial, and unite the characters of a parish church and diocesan cathedral. They were also desirous, so far as their means would permit them, to take advantage of the revival of true architectural taste, to obtain the assistance of the best professional talent they could in the United Kingdom, and to hand down to posterity a worthy specimen of the taste and skill of the age in which we live. It was also determined that the church should be a memorial testimony to the worth of William Bedell, Bishop of Kilmore,

¹ Dr. Beaufort, speaking of Kilmore, says, "There is no cathedral, and the parish church is very small and ancient. Bishop Mant, in his History of the Irish Church, has doubts upon the subject. It is evident neither of them saw Bedell's letter to Dr. King, nor the proceedings of Bedell's synod, where he calls it 'Ecclesiam Cathedralen Kilmorensem.'"

1629-1642, whose name is still mentioned with affectionate remembrance.¹

Bedell had a European as well as British fame. He was chaplain to Sir Henry Wotton when our ambassador in Venice; the friend of Paul Sarpi, who "took him unto his very soul," and of Antonio de Dominis, the learned but unfortunate Archbishop of Spalatro. He translated the Prayer Book into Italian for the use of Paul Sarpi; and from his perfect knowledge of Greek, Hebrew, and Latin, was of great use to both in their literary labours. When appointed to the Bishopric of Kilmore, he applied himself with great diligence to learn the Irish language; and became such a master of it, as to effect the translation of the Old Testament from the original Hebrew, and also the Book of Common Prayer, into the Irish tongue.

An accomplished scholar, a diligent preacher, an ardent reformer, he laboured zealously and earnestly in his charge, extending the influence of the Church, and amending the disorders he found in existence, ruling over his diocese with kindness and vigilance, until his episcopate and life were terminated by his sufferings during the Great Rebellion of 1641.

He was buried in the churchyard of his cathedral at midnight, and the knowledge of his worth drew from a Roman Catholic Priest at his funeral the wish, "*Sit anima mea cum Bedello.*" The inscription on the tympanum over the west door of the new cathedral is taken from his tomb, with the change of a word. The epitaph, which was written by himself, runs thus;—"Gulielmi Bedelli, quondam Kilmorensis Episcopi, depositum." The inscription on the tympanum is, "*Gulielmi Bedelli, quondam Kilmorensis Episcopi, in memoriam.*"

The style of Mr. Slater's new cathedral is Middle-Pointed, the plan being cruciform, having chancel, choir, north and south transepts, nave and aisles, and vestry on the north side of chancel. The tower is central, in which the choir is placed. The stalls are of carved oak. The throne is at the east end of the stalls on the south side. The east window of the chancel is of five lights; there are two windows on each side, of three. The jambs of the window on the south side are continued down, and form the sedilia. The roof of the chancel is panelled, with curved ribs. The choir is separated from the chancel by the eastern arch of the tower. There are two two-light windows in the south and north gables of the transepts. The nave is separated from the aisles by an arcade of three arches, and has a clerestory of spherical windows. The roof is open, with arched moulded ribs, supported on corbels. The western entrance has deeply-moulded jambs and arches, and is divided by a pier supporting the tympanum, which is carved. The aisle windows are of two lights, the tracery of which is varied. The pulpit is placed in the nave against the north-west pier of the tower, the font by the west entrance, the organ against the east wall of the north transept.

¹ There are two manuscript lives of Bishop Bedell among Bishop Tanner's manuscripts in the Bodleian Library (No. 278): one headed *Speculum Episcoporum* written by his son-in-law, Mr. Alexander Clogy, Vicar of Cavan; the other is supposed to be by his son. Another (probably a copy of the first) is in the British Museum, MSS. Hadleian. No. 6400.

The external effect will be best understood by the accompanying view; it is much enhanced by a commanding site.

The old cathedral is situated to the north-west of the present building and churchyard, on an eminence.

The local dark limestone has been used in the construction of the walls, which contrasts very favourably with the Dungannon stone employed in the windows and doors.

CLERICUS KILMORENSIS.

ACTA AND AGENDA AT CHICHESTER.

To the Editor of the Ecclesiologist.

DEAR SIR,—I believe that a short notice of the restoration now in progress in this cathedral will not be without interest to your readers. Of what has been already done, in adapting the nave for Divine service, it is right to speak with unmingled praise; and a few words will suffice to show how simple and appropriate are the arrangements.

The seven western bays have been partitioned off by a plastered framework reaching from pavement to vault, against which the altar, with its dossel and furniture, removed from the choir, is placed. The throne, similarly transferred, flanks it on the south. Three tiers of seats for the clergy, lay clerks, and choristers, on either side, are new, shaped suitably for their purpose, but of inexpensive material, and perfectly unpretending. The *chorus cantorum* thus formed is fenced on the west by a low screen, made out of old pewing; and within its entrance stands the modern, but not new, eagle lectern of oak. The organ is put in the aisle behind the north range of stalls; and the moveable oak pulpit, which has for some time been in occasional use in the nave, is placed on the north, just outside the screen. The remainder of the nave and great part of the aisles are filled with chairs, interspersed with a few benches for those who may prefer them. To the several piers wooden shields are affixed, from the moulded umbo of each of which proceeds a straight gas-branch. Double doors at the entrances and matting on the floor are made to contribute their part to the general satisfaction and comfort,—objects of no mean consequence where a great change in the usages of a city population is in progress. The whole of this temporary work is most creditable to Mr. Slater, from the plain, practical, serviceable character which marks it throughout. No useless cost has been incurred in the transitional state of the church, no showy effort is made; but the paramount aim is evidently utility, and that is fully attained; while the subordinate, but still important one, of habituating a mixed congregation to correct ritual arrangements, is not lost sight of.

Passing behind the great partition by a door in the aisle, I found the choir dismantled. The altar, bishop's throne, and organ, as I have said, are gone; the stalls and rood-loft yet remain, but some of the pew and gallery seats have been taken away, and here and there the masonry of the piers is laid bare. We now see how rudely this has, in past

time, been dealt with. Vaulting-shafts, originally continued from the groined ceiling to the ground, have been cut through and terminated with snock corbels, in order to make way for a skirting-board; here a moulded base has been mutilated, there another shorn off level with the pavement; a third proving intractable, has actually been excavated from the massive pier, leaving a large vacancy behind, as the readiest mode of clearing away the stubborn Purbeck block.

I now turn to the question of re-fitting the choir. Your readers are already aware, from the lithograph and observations published in a former number, that it has been resolved to throw open the choir to the nave, by the removal of the existing rood-loft,—a late work, of little merit; and to erect a substitute for the present wooden altar-screen, which may be described in the same words. The stalls it has happily been determined to replace in their present position beneath the lantern; the eastern member of the cross (exclusive of the presbytery) comprising only three comparatively short Norman bays, which are insufficient to receive the stalls and to afford adequate space for the altar precinct besides. The presbytery, from difference of level and of architectural character, and from its own intrinsic unity, could not, without unmitigated injury to both, be absorbed even partially into the choir. It is matter of rejoicing, therefore, that the stalls are to be retained in their ancient and (in this cathedral) only suitable position.

Another point, of scarcely minor importance æsthetically,—that respecting the pavement levels,—has been determined in a most satisfactory manner. I should mention, at the outset, that there are at present five steps at the entrance of the choir from the nave, and three more in front of the altar. The Dean and Chapter at first proposed, I understand, to lower the pavement of the choir considerably, leaving only two steps at the entrance, and carrying on the others to its eastern end to increase, *pro tanto*, the relative elevation of the altar. The attainment of this desirable object, however, proved to be attended with unforeseen difficulties. It was found that the purposed lowering of the floor involved much disturbance of the remains interred beneath; and it also became apparent that the pier-bases throughout corresponded with the existing, not with the intended, level. These objections were felt to be so serious, that the original idea was abandoned, and rightly.

A better course, however, has been determined on, possessing all the advantages of that first contemplated, and free almost completely from its inconveniences. It is this: to preserve intact the pavement of the sanctuary as far west as the stalls,—that is to say, for the three entire eastern bays,—a space comprising three-fifths of the whole choir. To this extent, consequently, there will be no interference whatever with the subsoil,—none, directly or indirectly, with the bases of the piers. The pavement of the westernmost part of the choir alone, will be lowered sufficiently to permit two of the five steps (now at the threshold) to be carried on to the commencement of the sanctuary, at the eastern arch of the lantern.

The levels of the choir therefore will stand thus; three steps at its entrance; two steps at the line of the eastern termination of the stalls, or commencement of the sanctuary; and the three, as now, at the

immediate precinct of the altar. This gradual rise is more satisfying to the eye, and conducive in its degree to reverence, than an abrupt flight of many steps close to the altar itself. It is in fact by far the most desirable distribution of levels which could be selected, even were the choice in every respect perfectly unfettered and open. The result will be to give the altar becoming elevation at the summit of the graduated ascent; while the intervening stalls, duly subordinated, will cease to obstruct—as there would have been danger of their otherwise doing—the view of it from the nave.

I am, dear Sir, yours faithfully,
Φ.

THE RESTORATION OF THE CENTRAL LANTERN OF ELY CATHEDRAL.

WE have to thank M. Reichensperger for an interesting note, containing the results of his examination, in company with M. Statz, the architect, of the sketch for the external restoration of the central lantern of Ely Cathedral, which appeared in our last number but one.

Regretting the absence of a ground plan, which might have corrected their speculations, these eminent authorities—with many expressions of apology for their criticism, which they hope will be taken as a proof of their high interest in this *projet grandiose*—profess their doubt whether the flying-buttresses, as shown in Mr. Scott's sketch, are well arranged.

The fact is, that the octagon of the upper lantern is superimposed *obliquely* upon the lower octagon. Had the upper and the lower octagons coincided, of course there would have been no difficulty about the flying-buttresses. But, as the case is, if the new flying-buttresses are made to abut perpendicularly upon the angles of the upper lantern, their pressure will exert its thrust—not upon the angles of the lower octagon, but—upon the middle of each side. On the other hand, if it is constructionally necessary that the pressure of the angles of the upper lantern should be borne by the strongly buttressed angles of the lower octagon, then each angle of the upper octagon ought to have a *pair* of oblique flying buttresses, instead of a single perpendicular one.

Now Mr. Scott's sketch, as will be seen by any one who will examine it, is decidedly ambiguous in this respect. It is certain that he only gives one buttress to each angle of the lantern; but it is not clear that he has made up his mind how its thrust shall be met. There is one buttress shown in the sketch, as though it met the *angle* of the lower octagon,—which is impossible; and the two others, which appear in the drawing, seem to have nothing to meet their thrust. As our readers know, there are at present no buttresses, though—if we remember rightly—there are indications of the original plan. Perhaps, as the whole upper octagon is of wood, the constructional point is of less importance than it has appeared to be to MM. Statz and Reichensperger. But we thank them for drawing our attention to the matter,

which we shall certainly bring under the notice of the eminent architect, to whom this interesting work of restoration has been intrusted.

[Since the above was written, we have received the following letter from Mr. Scott, containing his reply to the letter of "E. E.," in our last number, and also his remarks on M. Reichensperger's note, which we had sent to him for his inspection.]

To the Editor of the Ecclesiologist.

DEAR SIR,—To enable you the better to judge of the questions raised by your correspondent, "E. E.," I take the liberty of sending you a copy of the report which accompanied the sketch when submitted to the Committee.

You will see from it that, though the consideration of the subject was immature, and the sketch made rather to elucidate certain vexed questions, such as whether the second story of the octagon was original or modern, than as a positive and final design, I had nevertheless not treated the subject in a careless or off-hand manner, but had gone to a great extent upon evidence obtained with considerable care and trouble.

The similarity of the leaded octagon to the stone octagon below it,—to whatever criticism it may be open,—is not attributable to my own taste or will, but to evidence which I am unable to resist, though it may in execution be in my power to modify it by the adaptation of the details to the natural suggestions of lead-work.

The positions and form of the flying buttresses, and the form of the angle turrets are given with certainty by the old views and are confirmed by the examination of the existing remains; the patterns of the great windows are in great measure given by the fragments found on removing the lead-work; the division of the upper story is arrived at by joint reference to the old views and to the mortices still remaining for their reception;—the parapet is arrived at with less certainty, from the fact that Browne Willis shows the lead and the stone parapets as *alike*, though his drawings are anything but positively correct. The pinnacles were an after-thought, suggested by the fact that in the Ely work battlemented forms, like those given to the turrets by Browne Willis, are generally terminated by pinnacles; they are, however, unquestionably shown too much like stonework, a fault which I shall have to take special means of avoiding in the execution. I believe I was the first to suggest a pyramidal termination,—indeed, I prepared a previous design, showing it so finished. I have not, I see, mentioned it in my report, but it received much personal discussion at the meeting to which that report was presented, and was left an open question. My examinations have not yet enabled me to say with any certainty whether there ever was such a feature, but I think it will yet be ascertained. It is a question involving some doubt whether its addition will or will not involve the necessity for restoring the spire to the western tower.

A question has been suggested by a gentleman for whom I have the highest respect,—M. Reichensperger of Cologne,—whether the position of the flying buttresses is not faulty, as being wanting in abutment? It certainly is so, theoretically, and had the whole been of stone it would be most faulty, but as the real abutment was upon the timbers of the roof, and the only use of the flying buttresses was as a stay against the wind, I do not think it a serious fault, and we know that the position shown is as the original.

The question of the belfry has been quite settled since my report by extracts from the sacrist's rolls, kindly sent me by the Rev. D. J. Stewart, who has given them some and careful examination.

In early notices, (temp. Edw. III.) *two* belfries are mentioned, e.g., "In 12 cordis emptis pro campanis in utroque campanile." In an entry of Richard II.'s

time these words occur: "*Campanis pendendis super chorum.*" In the 17th century Fuller mentions the bells as still hanging there; in 1669 is the entry for the cost of removing the bells from the lantern, and in 1756 Essex in his report recommends the removal of the bell-frame.

I remain, dear Sir,

Yours very faithfully,

GEORGE GILBERT SCOTT.

We have much pleasure in inserting Mr. Scott's original Report to the Restoration Committee referred to in the above letter, by the permission of the Dean.

"To the Committee for the Restoration of the Central Octagon and Lantern of Ely Cathedral, as a Memorial to the late Dean.

"GENTLEMEN,—In submitting to you the accompanying design for the restoration of the central lantern of Ely Cathedral, I beg to offer a few remarks in explanation of the same.

"As you are well aware, the great central octagon which renders this church unique among English cathedrals, was erected by the celebrated clerical architect Alan de Walsingham, after the fall of the Norman central tower in 1322. It is a work displaying extraordinary originality of conception, and great skill both in design and construction. This noble work is terminated by the lantern now under consideration; and which, though there can be no doubt that it originally harmonised in beauty with the rest of the structure, has suffered so much as to its external design from the repairs it underwent in the last century, added to what it may have already lost by decay and minor reparations, that it is at present very far from being in harmony with the structure on which it stands.

"My great object has been to ascertain, as nearly as it is possible, how far its original design differed from what now exists, and, generally, to recover, as far as may be, its true character.

"The evidences we have to go upon in this inquiry are those offered by the existing remains—those to be obtained from old prints and notices—and such arguments as may be drawn from corresponding works.

"The lantern consists of two stages, the lower one, or lantern proper, being open to the church, surrounded by eight windows of three lights each, and covered internally with timber vaulting; and the upper one, being an attic or loft of some ten feet high, between that vaulting and the roof.

"From the structure itself we find that the windows of both stages have been renewed; that those of the lantern proper were originally of *four* instead of *three* lights, and of rich tracery instead of plain intersecting mullions; that the roof of the great octagon, out of which the lantern rises, has been raised several feet against its sides, thus in all probability shortening the windows in a corresponding degree; that the minor filling in of the sides of the upper story, including the upper windows, has all been renewed; and finally, that the lead-work and all external features have been renewed and entirely altered.

"A question has been raised by a gentleman who has taken a great interest in the subject, and is a great benefactor to the cathedral, and whose views on these and every other ground claim every consideration, whether the upper story is not entirely an addition of a subsequent date; and acting upon that supposition, he has drawn out a very ingenious scheme of conjectural restoration. After very careful investigation, however, I am quite convinced that this view is untenable.

"In the first place, on a merely *primâ facie* view of the case, as taken in connection with the very numerous timber turrets in the centre of churches,

which we find to have been always erected for the reception of bells, one would naturally be led to expect that they would be provided for in this instance.

"Secondly, in an early notice of the lantern, that of Fuller, we find that in his day it actually did contain bells. He says:

"The lantern therein, built by Bishop Hotham, . . . is a masterpiece of architecture. When the bells ring, the wood thereof shaketh and gapeth, (no defect, but perfection of structure,) and exactly chocketh into the joynts again,' &c.

"These bells were probably removed during the civil war, for at the time of Essex's Survey in 1757 they were not there, though the frame which had formerly received them still remained. He mentions this as follows:

"It will be proper . . . that the old bell-frames and other lumber be taken out of the lantern, and all the stones and rubbish be cleared off the leads over the lantern chamber."

"It has been suggested that though this attic story existed as early as the time of Fuller; it may, nevertheless, have been of a date subsequent to the original erection of the lantern. I find, however, no evidence in favour of the conjecture, but much against it. In the first place, the eight enormous trees which form the angles of the lantern run up into the belfry story; some of them to its extreme height, and others which were too short, were pieced in a systematic manner (as if originally) to bring them up to the required length. Secondly, these upright timbers are morticed systematically to receive the filling-in timbers which formed the sides, and tenoned into the horizontal plate which receives the roof, which is itself very systematically morticed for the filling-in timbers. Thirdly, the roof-timbers are distinguished by *carpenters' marks*, which tally with those on the main uprights, and are of the same kind with those found on the timbers of parts which are indisputably original.

"From these evidences I am convinced that not only is the belfry story part and parcel of the original design, but even that its roof is original; indeed that the alterations which the lantern has undergone, are limited to its windows and external details.

"Taking a general view of the design of the lantern, aided by the two views of it by Browne Willis, about 1730, and that given by Bentham, which was taken in 1756, though not engraved until after the alterations made by Essex in 1757, or a little after, I have come to the conclusion that it was to a certain extent an imitation of the general forms of the *stone octagon* below it. Each had large windows of four lights below, with circular panels in the spandrels; each had a distinct story over these windows, lighted by smaller windows consisting of several detached lights, and each had considerable turrets, probably surmounted by pinnacles at the angles, and, in all probability, open parapets between them. The chief distinction between the two designs would appear to have been the subdivision of the windows of the belfry-story into two heights by a transom, as is shown in the old views, and confirmed by the mortices still remaining in the angle-posts.

"This analogy is established equally by the old prints, and by the existing remains, so that in my own mind there does not remain a shade of doubt on the subject.

"It is true that the old views are carelessly drawn, and that discrepancies exist in them, but they establish the *general outline* and *aspect* of the lantern at the time they were taken, beyond all room for doubt; and as the existing remains furnish evidences agreeing with what these views would suggest, and as these evidences are further confirmed by the carpenters' marks, which show them to be original, there seems to me to be no room for question that the general aspect shown in the views is in the main that of the *original structure*, though the details are left in a great degree uncertain.

"As an instance of what I mean, I will mention the angle turrets of the

lantern. These were entirely altered by Essex, so that, if the old views had not existed, we should have had some difficulty in conjecturing their form. The old views, however, show them to have been on a square plan, whose diagonals coincided in direction with those of the octagon.

"In this, the views of 1730 (*circa*), and those of 1756, agree. Now on examining the existing work, we find mortices in a very peculiar glancing position in the flanks of the great angle-posts to the lantern, and on comparing these with the views, we see at once that they are exactly suited to receive the framing of the angle-turrets there shown.

"Again, in the views we find the lights to the belfry-story to reach up to the cornice, and to be terminated in small arches, as those to the stone octagon below; and on examining the underside of the upper plates, we find a series of mortices which would exactly suit this, the mortices being alternately single and double, just as would be necessary to receive the mullions and arches of such window-work.

"I have in the accompanying sketch endeavoured to embody the results of the evidence I have alluded to, filling in details as I judge most likely. The old views show the turrets to be finished with battlements, but I think it probable that from these lofty pinnacles would have sprung; that being an arrangement frequent at Ely, beginning in the work of De Luda, and continuing through that of Walsingham. The parapet I have supposed to be like that to the octagon below.

"It would render the whole far more perfect if the roof of the octagon were brought down to its proper level, so as to open out the whole height of the windows; but, if this cannot be, we must modify the design so far as is necessary. It will be also a question, whether the small gallery which has been added round the interior, for the purpose of getting at the windows for reparation, should be retained or not.

"The internal decoration and the filling in of the windows with stained glass, would, I presume, form a portion of the work, and in the designing of the decorations I trust we might have the advantage of the advice and artistic experience of Mr. L'Estrange. It will be a question in this how far the design of the old decoration should be adhered to.

"I have the honour to be, Gentlemen,

"Your very faithful servant,

"GEO. GILBERT SCOTT.

"20, Spring Gardens, June 10th, 1859."

S. PAUL'S CATHEDRAL.

WE have the great pleasure of being able to announce to our readers that plans of a very satisfactory character have been prepared by Mr. Penrose, under the direction of the authorities at S. Paul's, with the consent of the committee which exists to advise upon the refitting of the church. The choir it will be remembered now consists of the apse, of a short bay filled with grills and serving as the eastern gangway to the aisles, and of returned stalls and solid screen reaching to the centre of the third bay from the east. The half bay thus ungracefully cut off by the screen which abuts against nothing, is filled up with grills, and then come the huge lantern piers. The solid screen, and the returns are to be sacrificed. The future screen will stand where architecture

demands that it should be placed—abutting against the lantern piers. For the present the existing grills, of very rich iron work and undoubtedly designed by Wren, are to be collected and gilt and to serve as the temporary screen. But ultimately there is to be a permanent and stately structure of marble or of brass. The stalls will be so arranged as to fill the two most western bays on either side, the organ in its original Wrennian case being placed over them in the second bay to the north. The third bay, which is not to be stalled, will give access into the aisles. We trust, however, that it will be screened at the sides, and not converted into a crowded auditorium to the detriment alike of appearance and of correct arrangement. When the permanent screen is erected the grills can readily be adapted to the space, and in the interim some temporary but sufficient barrier erected. The sanctuary which is now confined to the actual apse, an insufficient space, will be enlarged by the addition of the short bay, which will be no longer needed as a passage, and the return stalls will be re-erected within it on either side and serve as sedilia. This appears to us a very ingenious contrivance and will, we have no doubt, produce a dignified effect. The old screen, we believe, will be rebuilt in the south transept over the doorway with the view of being employed hereafter in case a larger organ should be required for the special services.

We need not impress upon our readers the pleasure with which we record a plan which is thoroughly satisfactory in its arrangements and which promises so grandiose an architectural effect. It is not many years since a re-arrangement of the cathedral would have implied either the destruction of the choral fittings or some contrivance to cram the choir with a still larger congregation. Now at S. Paul's, as in other cathedrals, the right use both of choir and of nave is recognized, and we may confidently venture to hope that in future special services, not less than at the ordinary cathedral worship, the choir will be habitually used for the singers, and the whole congregation worship in face of the altar. Funds, we trust, will be forthcoming for the improvements. When they are accomplished the great work of the decoration of S. Paul's remains behind. Upon this we shall say no more than that we earnestly trust the most careful study will be devoted and the highest available opinions will be collected before the irretrievable step is taken of doing anything. The Dean and Chapter have shown so much anxiety to act under eminent architectural advice in what they now propose, that we have no doubt that the same course will be followed in the future decoration. On the other hand, the thanks of all who respect the dignity of art are due to those distinguished architects who come forward to assist in the deliberations of the committee, and to fortify Mr. Penrose with the results of their judgment. There is but one feature upon which we shall express an unfavourable opinion—the specimen glazing in the windows of the dome—which strikes us as feeble and ineffective. Having this effect at present it would of course be far more unsightly when the cathedral is decorated. We therefore plead for the substitution of some richer and more elaborate treatment.

THE WESTERN TOWERS OF LLANDAFF CATHEDRAL.

To the Editor of the Ecclesiologist.

SIR,—I perceive that at a Committee Meeting of the Ecclesiological Society, held during the month of May in the present year, a drawing was exhibited by Mr. Seddon, showing an intended restoration of the west front of Llandaff cathedral. By this it is proposed that the northern tower should be completed with a rich open parapet after the type of the Somersetshire churches; the southern to have a *lofty octagonal spire*.

As no observations appear to have been made by the individuals present on the latter unusual deviation from Anglican church architecture, we cannot of course say with what favour or disapprobation it may have been received. There must be, it is true, certain principles of beauty common to the Gothic style in every country, but there are at the same time national peculiarities which "separate" them. Every one at all acquainted with the subject is aware that an English cathedral is conspicuously distinguished from a French by a massive *central* tower or spire and by two western towers or spires of *similar height and character*. Whatever may be the superiority of our neighbours in the increased elevation of their churches and the lofty semicircular termination of the choir so well adapted to display the Roman ritual to advantage, candour must allow that (our disproportionate doors excepted) we maintain a manifest superiority over the French in our western façades. In their cathedrals it may with truth be said that no two west fronts are alike. In very few instances only have both towers been finished, and in still fewer are they at all similar. Sometimes one of the towers is surmounted with a spire and the other not, as proposed at Llandaff. Sometimes both have spires, but of very different form and height, such as those at Chartres. Surely no one can look upon these deviations from our own types as anything but utterly opposed to symmetry and beauty. We may safely contrast this "unpleasant peculiarity" in some of the otherwise magnificent cathedrals of our Gallic neighbours with the Anglican type which culminates in the glorious west front of York unrivalled by any other in Europe.

But it may be said in defence of the solecism proposed to be carried out at Llandaff, that from the traces left the details of the now existing and that of the ruined southern tower, do not appear to have been precisely identical, but, as Mr. Freeman observes in his valuable remarks on the architecture of that cathedral: "we should require some further evidence to make us believe that they violated the ordinary English rule of being perfectly similar in proportion and general design." Why then for the "mere love of variety" destroy utterly the effect of a west front which exhibits the most perfect unity of design, and which by the *harmony* existing between the architectural detail of the *exterior* and the *interior* "*stands almost by itself*" among English cathedrals."

I remain, &c.

A MEMBER OF THE OXFORD ARCHITECTURAL SOCIETY.

July 14th, 1859.

The foregoing letter was placed in the writer's hands several months ago, and he can only regret that his numerous avocations should have so long delayed its appearance in the *Ecclesiologist*. In reference, however, to the subject-matter of the letter, the writer feels compelled at once to join issue with the member of the Oxford Architectural Society as to the basis of his criticism of the proposed restoration of the west front of Llandaff Cathedral.

That basis he would state thus :

1. The Restoration intends two dissimilar towers :

2. The special type of the English Cathedral west fronts is two towers or spires of similar height and character :—

the consequence of these propositions being, in the Oxford Architectural member's mind, that no cathedral should be restored without two similar western towers or spires. Now, in the first place, what is the fact as to this "special type" to induce its undeviating adoption. We find it at York, Lincoln, Exeter, Gloucester, Worcester, Ripon, and Westminster by favour of Sir Christopher Wren ; but it will be looked for in vain at Salisbury, Norwich, Peterborough, Chichester, Wells, Bath, S. Albans, Oxford, and Ely. At Canterbury, too, the south tower, until rebuilt by Mr. Austen, was of entirely distinct date and character from the northern, and although uniformity may have been obtained, which to some minds appears synonymous with symmetry, there is a want of that freedom and grace which is the greatest charm of Gothic architecture.

Again, and as a stronger reason against any such assumption of an undeviating rule as the Oxford Architectural member has laid down, he has entirely lost sight of the fact that Llandaff Cathedral is of different type and character to most of the English cathedrals in not being cruciform in plan. If therefore the Oxford member's rule were correct, at least it should be consistently applied, and not, as in this case, endeavoured to be thrust upon Llandaff as a consequence of its obtaining frequently in the case of other cathedrals of a different character.

In one further respect the Oxford member's views appear untenable. In the writer's humble judgment the north tower of Llandaff Cathedral is by no means a picturesque or well-proportioned structure, and in addition is of much later date and character than the west gable with its very perfect First pointed triplet and arcading. To reproduce such a tower, plain and gloomy as it is, on the southern side (and where there is no evidence whatever of a similar structure having existed) would tend much to mar the effect of the west front generally and destroy the airy lightness of the older work, in addition to raising at great expense an architectural work not worth repeating, and of an incongruous type.

The exterior of Llandaff Cathedral is far inferior in point of beauty to many edifices of a smaller class, and one of its defects is a want of variety of outline, not compensated by unusual beauty in its details. Any additional variation consequently that can be obtained by a southern tower at the west end with a lofty spire would add much to the general character and attractiveness of the whole mass, and this more especially so if the design harmonize well with the western gable.

The writer regrets that he was prevented attending the Committee meeting in May last, when the design was exhibited by Mr. Seddon, so that he is unable to express any opinion thereon; but he is very desirous that the principle laid down by the Oxford member should not go forth without a protest against it as narrow-minded and mischievous, in addition to its being logically untenable as applied to Llandaff.

A MEMBER OF THE COMMITTEE OF THE
ECCLESIOLOGICAL SOCIETY.

S. JOHN'S CHURCH, HAWARDEN.

WE have often regretted that the inventive and executive mind among our clergy has developed somewhat too exclusively in the line of music. No doubt an invasion of amateur practitioners of architecture, painting, and sculpture might be a somewhat formidable event; but there is moderation in all things; and with all our full conviction of the proverb, "*Cuique in arte sud credendum est*," we are equally sure that the occasional and exceptional appearance of an amateur hand is alike wholesome to the bold practitioner himself, as to those on whose manor he may poach. For example, who will deny that the late Mr. Moore's painted window at Ely served as a useful point of comparison between modern mosaic glass and its ancient treatment, of which Mr. Moore had caught the *chique* with such wonderful fidelity? To-day we are about to introduce our readers to a monument of clerical art so remarkable, that we almost regret that its distance from London (lying as it does just within Wales) must always be an obstacle to the influence which its example might otherwise carry. S. John Baptist's church, at Hawarden, is now of considerable age for a "new church," having been erected under the influence of our excellent vice-president, Sir Stephen Glynne, and partly from the designs of Mr. Buckle, in very early days of the movement: consequently, its architecture is not to be tried by the present standard. It possesses, however, a high roof; a chancel, though not as deep as might be; lancet windows with an eastern triplet; a western tower and spire (too slight); and finally, a very costly though small vestry, polygonal, like a chapter-house, with an elaborate groined roof, of stone. The resident curate of this church, Mr. Troughton, has for many years made it his labour of love to decorate it with his own hands. Every window is filled with painted glass, designed and burnt by himself, comprising subjects on grisaille grounds, of very creditable execution, resembling Mr. Wailes' better productions. Only the east window is filled with glass of a less satisfactory description, dating from the early days of the church, and emanating from a manufactory. This, it is hoped, will before long be replaced by Mr. Troughton's work. The walls of the nave and chancel are covered with diaper patterns, surrounding large panels, in which are painted various scenes of our Blessed Lord's life, copied from known prints of the Overbeck school, and very well executed





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[illegible]

CHURCH, JESSE L.

A. v. Oesterreich. Kirchengesangs- und Gebrauchs-
 Gesängen und Psalmen, herausgegeben von
 The substance of the
 of Luther's Psalms
 Dr. Friedrich
 C. H. Beck.

... who are even moderately ...
... Protestant Germany, will not be ...

We are obliged to translate *frangere* by "break," not so purely negative a term as to imply a complete rupture. In fact, correlative of the German word, it signifies the breaking of the German Lutherans are especially concerned with this now prevalent in this country, which is not



by the same clergyman, though we fear that the vehicle, distemper, will hardly prove as durable as their merit would lead us to desire. The stone pulpit is likewise decorated with painted figures on its panels; and a reading-desk, which faces south, has been enriched with carving. Finally, Mr. Troughton has himself carved and coloured a high screen, bearing a cross, although, as we have indicated, the service is said in the nave. The seats are all open, and the only gallery is a small constructional one to the west, bearing the organ, and forming a baptistery. Here, too, the colourist's art has been exercised. We should advise no ecclesiologist who happens to be in the neighbourhood to neglect visiting this remarkable little church.

THE BAS-RELIEF IN S. AUGUSTINE'S, CANTERBURY.

WE have the pleasure to present our readers with a photographic picture of Mr. Burges' beautiful group of the Mission of S. Augustine, sculptured by Mr. Phyffers. It will be remembered that this bas-relief is placed in the crypt of the chapel of S. Augustine's College, Canterbury, in memory of the students who have already met their death in their missionary enterprises. Their names are to be inscribed below the sculpture. It is superfluous to praise the pure and expressive treatment of this group. Anxious as we are to revive Christian sculpture, we cannot but urge our readers to note the fact, that we have among us artists and sculptors quite competent to undertake any task that may be assigned to them. What Mr. Phyffers has done here for Mr. Burges, that Mr. Earp has done for Mr. Street in the tomb of Archdeacon Hodson at Lichfield, and in the various works which have been entrusted to him Mr. Forsyth has great capacity.

CHURCH MUSIC IN GERMANY.

Kern des deutschen Kirchengesangs, zum Gebrauch evangelisch-lutherischer Gemeinden und Familien, herausgegeben von Dr. FRIDRICH LATRIZ. (The substance [literally, Kernel] of German Church-song, for the use of Lutheran Protestant¹ Congregations and Families; edited by Dr. FRIDRICH LATRIZ.) Four parts, 1849—1855. Nördlingen: C. H. Beck.

THOSE who are even moderately acquainted with the present state of Protestant Germany, will not be surprised at hearing that a revival,

¹ We are obliged to translate *evangelisch* by "protestant," though the German word is not so purely negative a term as the English one. If we had used the etymological correlative of the German word, it would have tended to convey the idea that the German Lutherans are especially connected with one of the theological schools now prevalent in this country, which is not the fact.

with respect to Church music, has been going on there for several years past. In this revival the work before us seems to bear a very prominent part. We proceed to explain concisely its nature. The first three parts consist of metrical tunes or *Choräle*. The first two have the following addition to the title, after the first clause: "Second Edition, recast and much enlarged, as an attempt to produce a metrical tune-book, rectified with respect to melody, rhythm, and harmony."

The German hymn-tunes have justly been admired by musicians for their simple dignity and their suitableness for congregational use. Some persons, therefore, may wonder in what respect they need reforming. But, like everything else, the manner of singing and accompanying these tunes underwent a change during the 18th century, and of course this was, generally, a change for the worse. A notion became current among organists, that all *chorals*, as well as Gregorian antiphons, &c., ought to be reduced to notes of uniform length, excepting only that a pretty long pause was to be made at the end of each line, (giving opportunity for a bit of symphony *ad libitum*,) and that the penultimate syllable, when accented, was to be twice as long as its predecessors. The effect of this was that the fine old tunes became rather heavy. The style of harmony, too, adopted by the German organists after Bach, was frequently a caricature from that master, and very inferior to the simple but majestic style of the 16th century. On the other hand, by way of an unhealthy reaction against these corruptions, a lighter style of hymnody, too well known in England, had insinuated itself in some places; and, during the course of the last century, a few German poets took very much to writing hymns in various new measures, for several of which it was impossible to compose decent tunes.

In opposition to all these degenerate practices, Dr. Layriz has set himself to restore the character of the old German-protestant Church-song, which he describes as consisting, "with respect to the melody, in a most animated, variously developed, and popular rhythm; with respect to the harmony, in a strict adherence to the peculiarity of the special Church style, in a decided preference for the solemnity and vigour of the consonances, and lastly, in a most careful melodic treatment, not only of the bass, but also of the inner parts." The result is that Dr. Layriz has produced a work which we can recommend, in preference to any other with which we are acquainted, to those of our readers who desire to know what the Church music of the German Lutherans is, or might be. This ought to be the case with all who possess a taste for Church music; because Germany is the country in which congregational singing has been most successfully cultivated, without by any means ignoring the function of choirs, as many English Protestants would do.

We do not mean to say that the work before us is faultless, even in the musical point of view; for the editor has, in our judgment, sometimes sacrificed too much to the melodiousness of the alto and tenor parts considered separately, so as to injure the effect of the combined parts. See the choral, No. 108. In the third division of the work, he has omitted the figures 4 and 6, which are used in the first and

second parts to mark the number of crotchets in a bar. It would have been better, perhaps, to have omitted the bars also; for, when the same rhythm is retained throughout the tune, they are of little use, and when the rhythm is changed, they rather perplex the reader. We prefer the minim to the crotchet, as the unit of time in Church music; but Dr. Layriz may well be excused for following a practice which is thoroughly established in his country, and only affects the *look* of musical notation.

It may be doubted whether the old German musicians did not sometimes too far indulge their love of variety in the length of the notes allotted to different syllables. The tune of "*Herzlich lieb hab ich dich, o Herr*," No. 51, beautiful as it is on the whole, is an extreme instance of this tendency. However, the restoration of the old rhythm is, generally, a great improvement; and this is a point which should be attended to, if we are some time to have a thoroughly good tune-book for English use.

As to the selection of the hymn melodies, Dr. Layriz has followed nearly the same plan as that adopted by the Musical Committee of our Society in preparing their Hymnal Noted: that is, he has given in his First Part 130 tunes, which are the most indispensable, and added 217 in a Second Part, in order to provide "a good, or at least a tolerable tune, as far as possible," for all the hymns in the principal recent collections. The Third Part was an afterthought, occasioned by the then recent appearance of some valuable collections of hymns, containing several hymns for which melodies were not easily accessible.

But the most interesting part of the work, to many among us, is the Fourth; which, like the rest, is to be had separately, and is devoted entirely to proper ritual music (*eigentlich liturgischen gesänge*.) The author says of it, "My object in this collection is no other than to offer, out of the rich treasury of the liturgic matter of the Protestant Church of the 16th century, an orderly selection of all that seemed both possible and desirable to be re-edited for the use and profit of Protestant Lutheran congregations." Sixty-one pages are devoted to music for the Holy Communion, thirty-two to Matins, Vespers and Litanies, after which follows some music for the Burial of the Dead, and for Vespers on Good Friday. From the preface it seems that the Lutheran pastors, in many parts of Germany, are very much at liberty to order their services according to their own judgment, none of the existing formularies being of absolute obligation. Dr. Layriz recommends adherence to the old pre-reformational order, as far as circumstances seem to him to permit. The music, as is stated in the *Quellen-nachweis*, or Table of Authorities, is taken chiefly from works published in the 16th century, with the addition of a few belonging to the 17th and 18th. As to nationality, these works are of course chiefly German, but the *Directorium chori* of Guidetti appears frequently, and our own Marbeck and Lowe now and then. How much of this music was in use up to the time when Dr. Layriz's work appeared, we cannot say; but we believe that the German Lutherans have all along surpassed us in keeping up the ritual music of the Holy Communion, about as much as we have surpassed them in keeping up

choral Matins and Evensong. Dr. Layriz does us full justice on the latter point in his preface to the Fourth Part; and indeed makes our daily service the basis of that which he proposes.

We regret that we cannot now give a more complete analysis of so highly interesting a work; but this need make little difference to those of our musical readers who understand German; for they can and ought to procure at least the First or Fourth Part for themselves. They will find a rather peculiar spelling used throughout the work, with the view of representing the spoken language more exactly than the usual orthography does; and this may occasion some difficulty to those who are not familiar with German; those who are so can test their pronunciation by the help of the new orthography.

WHITEWASH AND YELLOW DAB.—No. IV.

“COLOUR IN THE ARCHITECTURE OF CHRISTIAN CHURCHES.”

To the Editor of the Ecclesiologist.

SIR,—In writing on any fine art one must risk assertions; for in things artistic verbal analysis is often as impossible as logical proof. I said in a former letter that “colour was the poetry of surface;” but I must now go further and risk your sympathy or severity by the assertion that “colour is a part of architecture.”

In writing to you, however, I am restricted to one small part of this wide subject, viz., that which applies to the walls of so-called “Gothic” churches.

If the object of architecture, taken as a fine art alone, be, as I believe it is, to influence those who do not think, and to satisfy those who do, I apprehend that any such influence or satisfaction must be vastly diminished, where the means to these desirable ends are cramped by the want of heart in the artist to appreciate the powers for good or evil which he wields in the arts he employs.

In the application of fine art within the sacred precincts of a church I know no influence which it is desirable to exert, no satisfaction which it is legitimate to afford, beside those which have been the great objects of every Christian Ritual to promote; namely, to give order and dignity to public worship, to aid the weak mortal in his weakness, to give instruction to the ignorant, and expression to the devout. And under the influence of these Rituals a system of architecture has been developed for the sole purpose of adding to the dignity of their celebration. It is of that architecture I now write, and more particularly of that last touch which art can give to it by the application of Colour. I have said enough of its pros and cons in former letters. I will add no more, but go on at once to the subject of its practice.

There are various modes of employing colour upon architecture. The choice principally lies between pictorial and decorative art. Let

me discuss the latter first—and not without the expression of great regret that modern artists have consigned it to the tender mercies of the tradesman, who has not, except in a few most honourable exceptions, any idea of the powers and merits of the art he pretends to, or of the study it requires.

In the use of colour on the architecture of Christian churches, it is not enough to aim at perfect artistic Decoration. The alternative is the adoption of a system, which, while it satisfies the artist, gives something to think about to the looker-on; an alternative between what has a meaning and what has none. From the days of wooden architecture and red-ochred statuary to the more recent taste for whitewash, both systems have been used, in pagan and Christian times, for pagan and Christian purposes. But as one is a work of much less trouble, needs less feeling, thought, and care than the other, and little or no religious sympathy in the artist himself, it has of course been by far the most commonly used: the object being to produce beauty of effect, irrespective of any further intention.

I grant that this is a perfectly legitimate object, and, so far as it goes, right and good. Painted architecture may be very beautiful and very luxurious. I only ask that it may be beautiful and Religious. But while, in the production of what is beautiful alone, I am most ready to admit what I feel myself most strongly, that Beauty is of itself a quality so pure, and in its abstract character strongly witnessing for itself so high an origin, that it is capable of inspiring thoughts, and arousing emotions akin to those of Religion: I see that men do not commonly read it thus. The ideal of the world is not a high one. The mixed multitude which comes to church requires stuff of stronger texture. And this is why I advocate,—and this is all I ask for,—the adoption of an emblematic rather than an entirely arbitrary and conventional system of decoration; that things, forms, colours, shall not *only* be so beautiful as to arrest the eyes, but capable also of arousing associations which will arrest the attention. A church-wall thus treated need be wanting in no element of artistic beauty.

I know that the bare idea of Symbolism is enough to raise a host of opponents: but I am confident that opposition so raised would be raised by misunderstanding alone. I know that symbolism is capable (like much else) of perversion and abuse, of being exaggerated and degraded into mere sentimentalism. But it is equally capable of a high and dignified employment, standing, as it does, on the strong foundation of Divine sanction and example. The system which is traceable throughout all Revelation, is everywhere one of mingled fact and metaphor. What figure, analogy, metaphor, parable is to language, symbolism, in the very broad sense in which I desire to apply it, is to the arts. Let Art, in whatever form it is introduced into a church, be a method of Church teaching. It can go far beyond the expression of that love and care devoted to make a holy place beautiful. And it has authority and example enough through all ages for sign and symbol, from the blood-sprinkled doorposts of Egypt to the rent veil in the Temple at Jerusalem. It can but follow in the universal practice of the Founder of our Faith Who clothed His lessons, and even Himself, in symbol.

Remember the figures of the Good Shepherd, the living water, the pearl, the olive tree, the cornfield, and, again, the whited sepulchre, and the removed candlestick. If the most sacred mysteries of our faith have been wrapt up by Divine ordinance in a system of symbolic celebration, can we be in error if, by the means of art and emblem, by every object suggestive of religious associations, we leave no way untold to reach men's world-worn hearts and thoughts?

But in writing thus of the use of symbolic forms in Decoration I must not be misunderstood. I advocate their use as the basis of a sound system of architectural colouring for church purposes. The alternative is the arbitrary adoption of forms and combinations founded on geometry or natural objects. This latter system is in perfect accordance with architecture. Architectural forms originated as either the necessary or artistic sequences of the mechanical contrivances to which they were applied. For instance, in a massive arcade, an arch of many orders follows almost necessarily from a pier of many shafts; and these were adopted from the artistic necessity of breaking up an otherwise too heavy mass of masonry. The orders of these arches, in their natural form rectangular and ugly, required mouldings for the simple artistic reason of lightening the upper members as compared with those which bear them. If these shafts and capitals are light and ornamented, so much more must be the arch mouldings; and these again must be subordinated on account of the natural prominence or recess of their position, and for the artistic requirements of contrast and relief.

Thus throughout the whole system one thing follows *almost unavoidably* upon another. Symbolism had *nothing* to do with the invention of the great features of architecture. Their origin lay in the scientific and artistic selection of particular ways of getting over particular difficulties. A multitude demanded a place worthy of the grandeur and unanimity of their faith—a cathedral was the result. Its three aisles were not invented because a TRINITY was the fundamental doctrine of that Faith. Nor were upward-tending lines of shafts and arches, pinnacles, and spires, invented because of the heavenward aspirations of Religion. And thus, too, architectural colouring, which is in itself no more than the last touch beyond which art can go no further, need have no other basis for a perfect system of decorative effects, than to follow on the identical principles of the architecture to which it is applied; to add power to severity, vigour to symmetry, refinement to beauty, and beauty to everything.

All natural objects are beautiful on precisely the same principles. Their beauties are simply necessary or artistic sequences of the nature and circumstances of the objects they adorn.

But now turn to the other side of the question. Was there no reason for the *selection* of these beauties?—they *might have been* quite different to what they are.

On the assumption, which I do not hesitate to make, that the world was made for man and not man for the world, I trace in that connexion which exists between the powers with which he is endowed, and the objects with which he is surrounded, an *intention* on the part of their common Creator: an intention that through those senses which

mediate between material things and men's immaterial spirits, the world should testify the relationship between the Creator and the created.

The endowments of Reason and Imagination, which make one man a philosopher and another a poet, are gifts of intelligence wherewith to translate the language and apply the facts of nature. I argue that if thus God teaches men, men should thus teach each other; that the means by which we address each other, the means to which we are driven to have recourse to address those finer perceptions, to which art and poetry apply their powers, and for which alone they were devised, should be such as strike not only the outward sense, but much more, the inward appreciation. Nature teems with analogy. Let art follow. Nature's analogies are not man's inventions; but he traces through all around him a pathway to the comprehension of what lies afar off: and he invents the word analogy to express his idea. Thus let him work upon his fellow-men. Let what he does be not barely but deeply good and beautiful. As his science expounds some glorious truths which force him to humble adoration of the Deviser and Executor of this marvellous universe; as his poetic perceptions reveal the traces of the Divine hand, the care, the love, the perfections which engage his heart's devotion; let him thus act where he is himself a teacher.

Those powers, which we call Art, were given him for high purposes. Let him use them so—I write but of one form of art, the art applied to the purposes of Religion. I grant that abstract Beauty is enough to those gifted with its keenest perceptions to kindle the heart, and lead the stream of its contemplation straight to the author of all perfection. I would that all could see and translate it thus. This is the moral which points the last page of a book of Science; I want it to be the object which will illuminate for all eyes those fabrics which we consecrate to the service of Religion. Do we make them beautiful? let them *speak*. What need we for the services of Religion but four walls, a pavement, and a roof; what needed we for life but means to move and to have? But God has not treated mankind in such a cold and barren way as this. He has thrown His holy image into those means: we see power in one thing, love in another: we are ourselves thus constituted: we trace a soul in nature, and God everywhere. And in our poor houses set apart to the especial realisation of His presence, we have but His example to follow. Let what we do there speak. Although our arts, our architecture, were not founded on symbolism, they can adopt it; nay, they have ever adopted it. Hence their developement in the forms under which they have been transmitted to us. The cruciform ground-plan of sacred buildings was adopted, because its idea, once struck out, commanded universal sympathy. The quatrefoil and trefoil originally mere incidents of scientific and artistic judgment, became precious to the Christian Church because of their adaptability to Christian ideas, and the references expressible by them to the basis and aspirations of the Christian Faith. Thus, too, the upward tending composition of architectural forms, founded on scientific and artistic impulses, was seized upon to express the idea they irresistibly conveyed, and thenceforward tended more

upward still. The symbols of nature and of man's invention were worked into the same great purpose. The anchor, as an emblem of Christian faith, because it holds fast where eyes cannot reach to see, but where reason can reach to comprehend. The cross, which realised to the imagination what the heart shrunk from representing; the lily, for its purity; the rose, the palm-branch, the crown, the ear of wheat, and the vine, and many more, because of those *associations* with them which bound men's hearts in a most sacred fellowship.

And let me repeat once more, this is all I ask of symbolism. Forms of beauty arbitrarily adopted have no excuse for falling short of the perfection of ideal beauty. But those forms and effects which art adopts because they can convey the ideas to which its highest aspirations tend, bear on themselves their own apology for imperfections. I mean not, I wish not, that every form and tint should or ought to be a symbol—far from it. I dread the fanciful exaggeration to which such an employment of the arts might tend. The pith of what I advocate and desire is simply this, the adoption as the basis of architectural beauty that which shall have a suggestive reference to the purposes for which it is employed: that while arbitrary and conventional forms are the legitimate deductions from the very nature of architecture itself, and must be employed as expressions of ideal beauty, still that Religious art must always assert its part in Religious teaching, and use its powers to press the necessary abstract requirements of material, scientific and artistic beauty, into the means of arousing those associations, and conveying those ideas of Religion without which it has no right to the dignified title it bears.

I am trespassing too much on your space. I must write of other systems of decorative art another time, particularly of that which would be called "pictorial" as distinguished from merely ornamental painting.

Yours, very truly,

T. G. P.

Highnam, January, 1860.

ECCLESIOLOGICAL SOCIETY.

A COMMITTEE Meeting was held at Arklow House, on Wednesday, December 7, 1859. Present; Mr. Beresford-Hope (the President) in the chair; Mr. Forbes, Rev. S. S. Greatheed, Rev. T. Helmore, Rev. G. H. Hodson, Rev. H. L. Jenner, Mr. T. Gambier Parry, Rev. W. Scott, and Rev. B. Webb.

The minutes of the last meeting were read and approved.

J. W. Hugall, Esq., of King William Street, W. C., and Francis G. Lee, Esq., of 3, Adam's Court, Old Broad Street, E. C., were elected ordinary members.

It was mentioned that Mr. W. M. Fawcett, B.A., of Jesus College, and one of the secretaries of the Cambridge Architectural Society, had begun to practise as a professional architect in Cambridge.

Letters were read from the Rev. H. Phillips, J. W. Clark, Esq., J. Clarke, Esq., W. Slater, Esq., the Rev. J. M. Neale, A. W. Franks, Esq., W. Elliot, Esq., the Rev. J. C. Jackson, S. S. Teulon, Esq., and the Editor of the "*Gentleman's Magazine*."

Thanks for the *Ecclesiologist* were received from the Surrey Archaeological Society.

Mr. R. P. Pullan, of Wimborne, met the committee.

The restoration of Newenden church, Kent, by Mr. Hills, having been visited by several members of the committee, was discussed, a letter having been written to the architect by the President on the occasion.

Mr. Burges met the committee and consulted it upon the arrangement of Brisbane cathedral, for which he is preparing a design, to be built gradually. He also exhibited his drawings for the restoration of the fragment remaining of Waltham Abbey, and for a new parsonage at Béwholme, Yorkshire. He also consulted the committee on the further retrenchment of the design for the Memorial Church at Constantinople.

Mr. J. L. Pearson met the committee, and exhibited the following drawings: designs for a new church at Titsey, Surrey; for the new church of S. Leonard, Scorsboro, Yorkshire; for the new church of S. Peter, Daylesford, Worcestershire; for the new church of S. Mary, Catherstone, Dorsetshire; for the restoration of Nibley church, Gloucestershire; for the restoration of S. Mary, Kirkburn, Yorkshire; for the restoration of S. Michael, Garton, Yorkshire; and the plan of a proposed new church and schools to be built on the site of Vauxhall Gardens.

The committee proceeded to examine some alternative sketches by Mr. Street for a monument in Lichfield cathedral to the memory of Major Hodson of Hodson's Horse. It is proposed to place this tomb next to the monument of his father, Archdeacon Hodson, in the south aisle of the choir; and a question has arisen as to the treatment of the arcade. It was unanimously agreed that it would be desirable to give a bas-relief of the capture of the king of Delhi, whose sword it is proposed to suspend as a trophy over the tomb.

The committee also examined Mr. Street's designs for a new church in the parish of S. Giles, Oxford; for the addition of a chancel to Hanbury church, Staffordshire; for the enlargement of Upton Magna church, Shropshire; and for the restoration of S. Mary, Stone-next-Dartford, Kent.

The committee also inspected Mr. G. G. Scott's designs for the altar and other sanctuary fittings for the restored chancel of Tunbridge church, Kent.

Mr. Bodley's designs for a new bell-turret, to be added to the temporary church of S. Salvador, Dundee, were examined.

The committee examined Mr. Clarke's designs for additions to S. Mary, Ashford, Kent: and Mr. S. S. Teulon's designs for large alterations and additions to Elvetham Hall, Hants, the seat of Lord Calthorpe; for a new parsonage at Netherfield, Sussex; for a new parsonage at S. Thomas, Wells; for a new school at S. Neot's, Hants; and for an organ-case for Shadwell Court, Norfolk.

Mearns. Prichard and Seddon's designs for a new church at Chapel Hill, Tintern, Monmouthshire; for the restorations of Conwil church, Caermarthenshire, Llampeter Velfry, Pembrokeshire, Llanthewy Velfry, Pembrokeshire; for a new church at Templeton, Pembrokeshire; new schools at Hentland, Herefordshire; a new parsonage at Cwm Bran, Monmouthshire; and the restoration of Llandenny church, Monmouthshire, were next examined.

The committee also examined Mr. Withers' designs for a new school at Llanarth, Cardiganshire, and for the enlargement and restoration of Rathconnell church, Co. Meath, and Tullyallen church, Co. Louth: Mr. R. J. Jones' design for a new school at Milton-next-Gravesend, Kent: and Mr. Slater's designs for the new church of S. John, Moggerhanger, Bedfordshire; for the restoration of S. Peter, Easton Maudit, Northamptonshire; for a new church at Bray, near Dublin; and some details of the restoration of the choir of Chichester cathedral. A design for S. Michael's church and parsonage, Germantown, Pennsylvania, United States, by Mr. F. C. Withers, of Newburgh, New York, was also submitted.

Mr. Keith has executed a chalice, from a most beautiful and original design by Mr. Street, for the Bishop of Brechin, and a set of altar plate for the Bishop of Brisbane. He also exhibited a chalice from Mr. Butterfield's design for Baliol College Chapel.

The committee also adjudicated the Colour Prize offered by them at the Architectural Museum. Eight competitors presented themselves. The first prize, of £5. was adjudicated to J. Simkin, of 2, Palace Road, West Lambeth; and Mr. Beresford-Hope's supplemental Prize of £3 was adjudged to A. O. P. Harrison, of 337, Euston Road, who gained the Society's prize in 1858.

OXFORD ARCHITECTURAL SOCIETY.

At the meeting November 16, 1859, the following gentlemen were elected officers.

PRESIDENT.

The Rev. the Master of University College.

AUDITORS.

The Rev. the Rector of Exeter College.

The Rev. the Principal, S. Edmund Hall.

MEMBERS OF COMMITTEE.

Rev. Dr. Bloxam, Magdalen College.

Rev. Dr. Millard, Magdalen College.

E. G. Bruton, Esq.

W. West, Esq., Christ Church.

C. Buckeridge, Esq.

Rev. H. H. Minchin, M.A., Wadham College.

J. H. Parker, Esq.

Rev. F. T. Colby, M.A., Exeter College.

Rev. L. Gilbertson, B.D., Jesus College.

A meeting was held in the Society's rooms, on Wednesday, November 30, the President, the Master of University, in the chair.

Mr. Noel, of Christ Church, was elected a member of this society.

Mr. Lowder and Mr. Lightfoot resigned the Secretaryship; Mr. Le Strange, of Christ Church, was elected in the room of Mr. Lowder.

Mr. Bruton, at the request of the President, read his Paper on "The Value of Mediæval Precedent in planning modern secular and domestic buildings." The following is an abstract;—

The writer examined the arrangements of many of the various domestic edifices, of which examples remain, from the reign of Henry III. to that of Henry VII., and described the general features, and the progressive growth of plan; and submitted that unity and balance of parts was the embodied idea in each of them. The buildings described included the Manor House of Aston Burnell, Somerton, Wingfield, Maxstroke, and Dacres Castle, the houses of Woodcroft and Sutton Courtnay, and the keep of Warkworth Castle. The latter is a particularly fine example of careful planning and symmetrical arrangement.

The President moved a vote of thanks to Mr. Bruton, which was unanimously agreed to.

Mr. James Parker rose to make a few remarks on an observation of his on a former occasion, to which Mr. Bruton had alluded. Mr. Bruton did not seem to agree with this observation, which was, that the new Houses of Parliament resembled a Gothic skin stretched over a Palladian skeleton. Mr. Parker begged to maintain his former assertion, and was, moreover, able to support it by no less an authority than Mr. Freeman, who had said that the Houses of Parliament resembled Gothic panels nailed to a Palladian frame. In Mr. Parker's opinion, the Gothic architect planned his house as suited him best, and let the exterior effect take care of itself.

Mr. Lowder hoped Mr. Parker would not think that he was contradicting him by stating that he thought that the Gothic architect did regard exterior effect and symmetry, as far as was compatible with his necessary interior arrangements.

The President remarked that it was the prevailing opinion of the present day, that the more fantastic a building was, the more it was in keeping with Gothic ideas; irregularity was studied so far in some recent Gothic edifices, as to destroy the symmetrical effect.

The meeting was then adjourned till next term.

CAMBRIDGE ARCHITECTURAL SOCIETY.

THE first meeting of the society for the Michaelmas term was held October 27th, 1859, the Rev. G. Williams, King's College, in the chair.

Mr. Williams gave an address introductory to the series on the various styles of architecture which it is proposed to deliver. After the

address he read some notes on Soham church, in which several peculiarities were noticed and explained.

The second meeting was held November 10th, 1859, the Rev. H. R. Luard, Trinity College, in the chair.

Mr. Norris Deck read a very interesting paper on the ecclesiology of Cambridgeshire. He gave a sketch of the history of architecture, illustrating his remarks by reference to the finest examples of each style to be found in the county. He also alluded to various points of interest to be noted in several of the Cambridgeshire churches, concluding with some remarks on campanology, and also on some of the inn signs which have their origin from ecclesiastical sources.

Mr. Cooper made some remarks on the title of Papworth Everard, showing how its name was obtained, and how sometimes it is erroneously called S. Papworth Everard.

Mr. Luard made some general remarks on the paper.

Mr. Fawcett mentioned that to coffin-lids of interest in the county one found recently in Cherry Hinton church might be added. This has the head and shoulders with the hands clasped in prayer carved in relief.

The third meeting was held December 1, 1859, the Rev. H. R. Luard, Trinity College, in the chair.

Mr. Luard read an interesting paper on Egyptian Temples, (the first of the series on the styles of architecture). He classified the various styles of columns, according to the method of Sir Gardner Wilkinson, pointing out how they had been derived either from the square block left in the quarry to support the roof, or from imitation of the plants of the country. He also gave a sketch of the different kinds of temples.

Mr. Fawcett returned thanks to Mr. Luard, and mentioned that he had received a letter from the Rev. E. Moore, of Spalding, concerning the efforts being made for the preservation of the abbey at Croyland. He read the letter, and expressed a hope that some funds would be obtained from the university, in order to keep the noble building from complete demolition.

The fourth meeting was held December 10th, 1859, the Rev. H. R. Luard, Trinity College, in the chair.

Mr. J. W. Clark, Trinity College, read a paper on Greek Temples, illustrated by photographs and engravings. After a short discussion, the meeting separated.

The following is the report of the society for the years 1858-9 :

" We, the committee of this society, beg to lay before its members a report of our proceedings for the past two years.

" We feel, however, that we cannot proceed to our usual work of notice and criticism before expressing our deep regret at the loss which the society, in common with the university, has sustained during the past year in the deaths of the Dean of Ely and of Archdeacon Hard-

wick, who both—the former as an honorary member, the latter as vice-president—did all that was in their power to promote the objects of the society. It were useless now to renew the sorrow which all must have felt at the death of Dean Peacock. We would rather reflect upon what it was permitted him to do. Other and distant cathedrals are now vying with his, while at Ely the restoration of the central octagon is being taken in hand, although, alas! only as a memorial to him who looked to its completion as the last and most important of the works he hoped that he might be spared to finish.

“The loss of Archdeacon Hardwick can as yet scarcely be appreciated in full. The dreadful death by which it pleased God that he should die has hitherto absorbed all our thoughts, and it will only be in our daily labours, and our schemes of usefulness, that we shall miss the helping hand of one who, unobtrusively but earnestly, lent his assistance to every good work.

“In reviewing what the society has done during the last two years, we find matter for congratulation in the greater number and higher character of the papers which have been read before it. We would especially commend Professor Willis's lecture on S. Edward's church; and the papers, read by Mr. Luard, on Egyptian Temples; by Mr. J. W. Clark, on some churches in Norway; and above all, a most interesting essay, by Mr. Norris Deck, on the Ecclesiology of Cambridge-shire. While we cordially thank those among our members who have given us elaborate descriptions of foreign churches, we would remind them how much may be done for the village churches of this county, especially when they are under repair; as then the ancient constructions, which had been concealed under modern work, are again brought to light. For a specimen of papers of this character we may refer to a recent paper on the Mural Drawings of Hardwick Church, read before the society by Mr. Clark, and published in the *Ecclesiologist*. Short notes on subjects of this kind are of the greatest value.

“Among the restorations lately completed in the university and town, that of S. Edward's church undoubtedly holds the first place. We would especially commend the western door, and the window to the tower, designed by Mr. Brandon. The idea of an internal porch, there being no room for an external one, is original, and fairly executed. With regard to the interior, while no one can fail to admire the great change for the better in every way, we are sorry that we cannot give unreserved praise to the restoration on which so much care has been spent, and to carry out which so many difficulties and vexatious annoyances have been overcome. It seems to us a great pity that, in arranging the fittings, no attention should have been paid to the limits of the chancel, so clearly defined by the architecture. Nor are we satisfied with the design adopted for the seats; we think them unnecessarily wide, and the standards by no means elegant. They seem to be imitated from a mutilated example of a stall end designed for the support of a figure. Whether it is intended to restore those images we do not know, but, as at present left, they seem singularly useless and unsightly. The two windows at the east end are very good of their kind.

"To mention briefly some other works, the church of S. Mary the Less has received a new roof, designed by Mr. G. G. Scott, which we trust is only the commencement of the thorough restoration of a church which, from its beauty and its history, has peculiar claims upon the university.

"We are glad to congratulate the parishioners of S. Michael's on the removal of the unsightly gallery which so long prevented the noble proportions of this church; and the otherwise successful restoration of it by Mr. Scott, from being duly appreciated.

"Two more windows in the chapel of Peterhouse have been filled with glass from Munich, which lovers of that style of art will probably find the most beautiful of the series.

"At Queen's College a thorough restoration of the hall, chapel, and other buildings is in progress, under the care of Mr. Bodley; an example which we hope other colleges may follow.

"These notices of architectural works in the town would be incomplete without a passing reference to the proposal to erect new public buildings, which has lately occupied so much attention, owing to the exhibition of the design in the Town Hall. Some months ago, your committee felt it to be their duty to memorialise the Committee of the Guildhall on the subject of the proposed competition, in order to urge upon them the propriety of adopting Pointed architecture in preference to a necessarily debased and incongruous classical style, for a civic building destined to adorn a town which is already so largely indebted to the national style for some of its noblest ecclesiastical and collegiate buildings. They also earnestly deprecated an open competition, as being certain to exclude some of our most distinguished architects, who, it is well known, will never compete in the provinces; and recommended rather that one of several well-known architects should be selected by your committee to furnish designs. What attention was paid to the representations of your committee by the Guildhall committee they do not know, but they gather, from the exhibition in the Town Hall, that the fears which we ventured to express, and on account of which we deprecated a general competition, have been unhappily realised.

"On turning to the county, Ely Cathedral claims to be noticed first. But little has been done since we last spoke of it: we would at present draw the attention of all lovers of architecture, whether professional or not, to the proposed completion of the central octagon. So important a work we need scarcely say needs the utmost deliberation. To come nearer home, the works at Histon church have been satisfactorily completed; and we heartily congratulate Mr. Bodley on the success he has achieved in the restoration of the nave and its roof.

"The chancel of Caldecot church has been rebuilt by Mr. Kett, of this town, in a style suitable to the rest of the building; and Melbourne church also has been restored, with open seats of a good design.

"In conclusion, we sincerely hope that the influence of the society may be increased, and be the means of spreading a sound knowledge of architecture among those who may one day have the care of our churches; so that restorations may less frequently be a detriment instead of an improvement."

THE ARCHITECTURAL MUSEUM.

On Wednesday evening, Jan. 25th, Mr. George Godwin, F.R.S., delivered a lecture in the Theatre of the South Kensington Museum, under the heading, "Memorials of Workmen: the Past to encourage the Present."

The lecture was addressed to those who, with abilities and aspirations, doubt their power of overcoming the difficulties that surround them, and treated of those who, in spite of the most adverse circumstances, have worthily developed themselves and bettered others. Bernard Palissy, Quintin Matys, the men of Nuremberg;—

"Quaint old town of toil and traffic,
Quaint old town of art and song,
Memories haunt thy pointed gables,
Like the rooks that round them throng;"

the weavers, Hargraves, Arkwright, and Crompton; Brindley, the engineer; Watt, and George Stephenson, were passed in review, and such deductions were drawn as seemed valuable. James Tassie, the gem engraver, Wedgwood, Flaxman, Hogarth, Turner, Sir John Soane, John Britton, Chantrey, Thomas Cubitt, and many others followed; and the lecturer concluded with suggesting that it was neither necessary nor to be expected that all should distinguish themselves or take the top place. To do one's work, whatever that may be, so that others will be the better for it, is something, and he pointed out to the workmen of his audience where they might derive advantage, and how easily happiness was to be obtained, irrespective of position.

At the termination of the lecture Mr. Beresford-Hope, President of the Architectural Museum, moved a vote of thanks to Mr. Godwin, which was seconded by Mr. S. C. Hall, and carried amidst prolonged applause.

The Theatre was crowded, the audience consisting chiefly of workmen.

NEW CHURCHES.

S. John, Moggerhanger, Bedfordshire.—This is a new church by Mr. Slater, built as a memorial. The plan contains a nave 40 ft. by 22, a chancel 32 ft. by 16, ending in a three-sided apse, a central tower over the western part of the chancel, two aisles, and a vestry on the north of the chancel. The arrangements are quite correct, but the altar stands against the eastern wall of the apse. There are western and southern doors, and the chancel has a priest's door on the south, answering to the door into the sacristy on the opposite side. The style is a simple Early-Pointed. The windows are trefoil-headed lights, single or in couplets. The central tower has a low belfry stage, free of

the roofs, and is capped by a solid low quadrilateral shingled spire. The result is very picturesque and effective. The belfry stage is reached from the exterior by a spiral staircase in a turret at the north-east angle. The arcades are of three arches, rising from cylindrical shafts. There are good arches east and west of the tower, forming respectively sanctuary and chancel arches. We do not much like the triplet of equal lights above the door in the west elevation, but the design is one of great merit.

S. Peter, Daylesford, Worcestershire.—There are some who will regret the demolition of the old church of this parish, which was built in a bad Gothic by no less a man than Warren Hastings. Unfortunately the architect, Mr. Pearson, found nothing that he could retain. The re-builders of this little church insisted upon a cruciform plan. There is a nave 27 ft. by 15, a central crossing about 17 ft. square, a chancel (or sanctuary) 11 ft. by 13, two short transepts, and a vestry in the north-east angle of the cross, with a south-western porch. It is an inconvenient plan. The stalls are placed under the tower in the crossing, with an interval at the west end to admit a passage into the two transepts. The south transept has seats facing north: the north one is used for the organ and children. The pulpit, rather inconveniently, stands at the north-east of the nave. There is, needlessly enough, a north door opposite to the south porch. The style is early Geometrical, vigorously treated. The tower is rich and massive, with a well-developed belfry stage rising clear above the roofs, and a square pyramidal capping, into which rises on each face the pedimental head of the two-light belfry window. The tower has angle shafts, an overhanging cornice and a band of incised patterns. A cylindrical belfry turret, capped with a conical roof, stands in the north-west angle of the cross. The north transept has a large octofoiled wheel window above an arcade of five trefoiled arches, two of which only are pierced. The east window is of three lofty lancets shafted externally and internally in polished marble, with pedimental canopies to each, and horizontal bands of moulding and carved panelling. The piers of the crossing are massive, and shafted with banded marble columns. The nave roof is of open timber; that of the sanctuary is panelled in boarding; and the sanctuary walls are richly arcaded and diapered.

S. Leonard, Scorboro, Yorkshire.—This is a small but costly new church by Mr. Pearson. Its plan contains a nave about 35 ft. by 18, a chancel 24 ft. by 18, a western tower, south-western porch, and a vestry (with organ chamber) at the north-west of the chancel. The interior arrangements are very good, the chancel being stilled with subseellæ. The pulpit stands at the north of the chancel arch; and a desk for the lessons, facing west, on the south side. The style is very early Geometrical Middle-Pointed. The tower is of great dimensions and almost overwhelms the church. Occupying nearly the whole breadth of the nave, it contains in its lowest stage a good west window of two trefoil-headed lancets with a foliated circle under a common hood. There is no belfry stage, properly so called, but the spire lights of the stone broach octagonal spire are so large as to become a belfry stage. The spire rises from between four lofty angle pinnacles capped with

pyramidal spirelets. The whole composition, though unusual, is dignified and effective. The tower is elaborately designed with angle shafts, incised bands of panelling, and generally rich ornament, and all the walls have rich cornices. The nave and chancel being of equal height and breadth, are under an uniform roof, a light metal cross being the only external distinction of the two. The east window is of three trefoil-headed lights under a traceried circle, with arcading and sunk panels under the hood. The side windows are couplets, treated much in the same way, and with coloured marbles. The roof is open, and similar in the chancel and nave, but there is an enriched truss between the nave and chancel supported by coupled marble shafts. The reredos is well treated, with sunk panelling and incised diaper work. There is a dwarf stone screen to the chancel, but no gates. The pulpit is octagonal, with angle shafts of marble:—the base seems hardly large enough. This is a design of great merit and originality.

S. —, Tūsey, Surrey.—A new church by Mr. J. L. Pearson, in place of an old one of no interest. The plan comprises a nave, 45 ft. by 20, a chancel 26 ft. by 18, a tower attached to the east end of the south side of the nave, and treated internally like a transept, a south-western porch, and a mortuary chapel with vestry on the north side of the choir. The style is very early Middle-Pointed, with plate tracery. The chancel arch is a good and ornate composition, and much effective character is produced in the chancel by the felicitous combination of the open traceried arch connecting it with the mortuary chapel, the arch for the organ, and the sacristy door, which latter is trefoiled under a pedimented head. The chancel roof is boarded, that of the nave open, while that of the mortuary chapel and its western vestibule is vaulted in stone. The tower is of two stages with a shingled octagonal broach spire, recalling the peculiar local type of that formerly woodland district. We wish the tower itself were loftier; as it is, its two stories only reach the height of the crest of the nave roof. A somewhat too ornate staircase turret is added to its north-east angle. The porch is a graceful design, with a cinquefoliated archway. Coloured marble shafts are introduced in the east window in the mortuary chapel; and a good lichgate—the reproduction of another local feature—spans the gateway of the churchyard. We do not quite admire the treatment of the sacristy door.

S. Mary, Gatherstone, Dorset.—A very small church by Mr. Pearson. It has a nave 27 ft. by 14, and a chancel 16 ft. by the same breadth, with a vestry and an organ chamber north of the chancel. The ritual arrangements are good. The only door, however, is at the west end. The style is Middle-Pointed, of a rather ornate type. The roofs of chancel and nave are similar, open, with pierced cornices at the wall plates, and arched and foliated braces. A single bell-cote crowns the western gable. The walls of the sanctuary are carved with incised patterns, and a reredos—an arcade of three arches—surmounts the altar.

S. —, Chapel Hill, Tintern, Monmouthshire.—This church is in course of rebuilding by Messrs. Pritchard and Seddon, at a cost of £1000. At present it is a mere mutilated shell of First-Pointed date,

with a projecting north porch, above which is a small apartment reached by internal stairs. The new church scarcely retains enough of the former building. It contains a long nave, with a narrower chancel ending in a three-sided apse. Owing to the rapid descent of the ground this eastern apse is battened out at the foot. A small vestry is added on the south side; and an octagonal wooden turret, surmounted by an octagonal spirelet, stands over the point of junction of the nave and chancel. The chancel has a boarded roof, coved over the apse. There is much to commend in this little design.

S. —, *Templeton, Pembrokeshire*.—A little new church, to cost only £750, by Messrs. Prichard and Seddon. It is a very simple design, with merely nave and chancel, a small vestry north of the chancel, and a western bell-gable. The style is an Early-Pointed.

NEW SCHOOLS AND PARSONAGES.

S. *Thomas, Wells, Somerset*.—Designed by Mr. S. S. Teulon. The study and drawing-room communicate, and the general arrangement is well contrived. The style is a simple Pointed; with enrichments over the door.

S. *Neot's, Hunts*.—Mr. S. S. Teulon is building a new school here, with a class-room attached. The school is 48 ft. by 20 ft., and the class-room 16 ft. by 10 ft. The material is brick externally and internally, treated with patterns. The windows have wooden monials, which affect a needless eccentricity in the large middle gabled window. The cost is moderate, only a little exceeding £600.

Netherfield, Sussex.—This house is designed by Mr. Teulon, and is exceedingly well arranged. We notice with great commendation the fact that the study and drawing-room are *en suite*. The latter room has a bold octagonal turret projecting at one angle, which, externally, has an octagonal spirelet. The style is Pointed. We doubt whether it would not have been better to make the windows still larger. The cost is £1500.

Milton next Gravesend, Kent.—A simple but creditable school-room has just been finished here, from the designs of Mr. R. J. Jones. The room is 40 ft. by 18, divided by a curtain. There are separate entrances, very well managed, but no class-room. The offices for the boys and girls are somewhat too near together. It is better, even when the site is cramped, as in this instance, to separate them by the coal-shed and ash-pit. The style is of the most unpretending kind, the only character being given by the alternation of the voussoirs of the arch heads, and by a low bell-turret in the ridge of the roof, capped by a dwarf quadrilateral shingled spirelet. The material is brick, and the roof is slated.

Hentland, Herefordshire.—Designed by Messrs. Prichard and Seddon. There is a mixed school-room with separate entrances, 32 ft. by 16, with two class-rooms. A teacher's house, of sufficient size, is

attached; and a kind of corridor, running round two sides of the building, serves for porch, and cap and bonnet rooms, and lavatory. The architectural detail is good. We do not however see much advantage in the unusual arrangement of the surrounding corridor. The cost is to be only £700.

Llanarth, Cardiganshire.—Mr. Withers is building an excellent school and house at this place, at a total cost of £569. The material is the local blue stone with bands of red brick. The detail is of the plainest kind, but of good character. The windows have square heads and wooden monials. The school-room is 60 ft. by 17, with separate entrances for boys and girls, and separate offices. A good quadrilateral belfry turret rises from the ridge. The master's house has hipped gables and dormer windows.

Cwm Bras Parsonage, Monmouthshire.—A small house, to cost £500, by Messrs. Prichard and Seddon. The style is Pointed, with coloured bands: and much more character is given than we should have supposed possible for the sum named.

CHURCH RESTORATIONS.

S. Mary, Stone-next-Dartford, Kent.—This beautiful church is about to undergo a true restoration by Mr. Street. In the north wall of the mutilated and defaced chancel the architect found an exquisite First-Pointed window of three lights, which affords a clue to the entire reproduction of the ancient design. In order to show this recovered window, and also the east window of the north aisle, Mr. Street proposes to put a flat lead roof over the late Third-Pointed aisle which has been added to the chancel on its north side. The chancel will have its vaulted roof renewed; two bays of quadripartite groining, and a sort of half-bay of barrel-vaulting at its west end. A rich arcade surrounds the walls of the chancel, and shows that the altar could never have stood close against the east end. Accordingly Mr. Street brings it forward, and backs it up by a small detached reredos. This is pierced in its middle panel in order to show the arcade beyond. We doubt whether this arrangement is very satisfactory. We especially admire the elaborate tile pavements designed for the whole church. The ritual arrangements will be quite correct; and there is a low stone screen. The composition of the east window on the *motif* of the recovered example on the north strikes us as being most happy.

S. Lucia, Upton Magna, Salop.—Mr. Street is enlarging this small First-Pointed church by the addition of a north aisle and vestry, and is supplying a new chancel arch and new roofs, and a porch. The ritual arrangements are quite correct: and an organ is placed eastward of the stalls on the south side. The new aisle will be covered by an extension of the nave roof, and a three-light window, towards its eastern end, will be gabled up. The east wall of the sanctuary will be diapered, and a small reredos, with an inlaid cross, and insertions of coloured marble, is added. This, however, is of a plain and rather rude sort, and

is capped by a heavy battlement. There is a new pulpit, of marble, and a new font: and the low chancel-screen is inlaid with Derbyshire spar.

S. James, Hanbury, Staffordshire.—Mr. Street is building a new chancel to this church in lieu of an existing one of no merit. This being the parish from which almost all the alabaster now used is procured, a very extensive use of this material is made in the works. The chancel is rather curiously treated. First, close to the low screen, there are returned stalls. Then, on a higher level, there are some longitudinal benches, and eastward of all the sanctuary. On the north side there is a projection, under a shallow arch, which receives the organ, and admits a skew-door from a modern vestry. We scarcely see the advantage of this irregularity. The architecture is excellent, coloured marbles being extensively introduced. There is a rich inlaid cross in the reredos. The side walls of the sanctuary are lozenged by red lines, on rather too coarse a scale. The tracery is of a severe type: the roof an open one of simple but solid construction. This is a small work, but one of much character.

SS. Peter and Paul, Easton Maudit, Northamptonshire.—A restoration by Mr. Slater. The chancel is properly arranged, and some new open seats introduced into the aisles. The constructional works are very carefully treated in a most commendable spirit.

S. Mary, Ashford, Kent.—To this well-known Third-Pointed church Mr. Clarke is about to make the addition of a new bay to the west end of the nave and aisles. The original detail will of course be carefully copied. We could have wished that the gallery had not been continued in the prolonged aisles.

S. Martin, Nibley, Gloucestershire.—Mr. Pearson has restored the chancel of this church in a good First-Pointed style. On its north side he adds an aisle which forms a vestry at its east end, and westwards is treated as an organ chamber with a transverse gable. The ritual arrangements are good, except that the subells are not continued to the westernmost stalls on each side, and that there is no screen. The windows are all finished with shafted jambs in coloured marbles. The sedilia are recessed under two lancets on the south side, and there is a credence shelf.

S. Mary, Kirkburn, Yorkshire.—A curious small Romanesque parish church, restored by Mr. Pearson, who entirely rebuilds the chancel. In the east gable he has placed three equal round-headed windows under an octofoiled wheel. The vestry, which has a transverse gable, is the least successful part of the design.

S. Michael's, Garton, Yorkshire.—Mr. Pearson is rebuilding the chancel of this little Romanesque church. Guided by existing remains and the character of the nave, he restores the chancel in Romanesque. We doubt whether enough remained to justify this course in preference to the choice of Middle-Pointed for the additions.

S. —, Conwill, Carmarthenshire.—This church is to be restored, at the cost of £700, by Messrs. Prichard and Seddon. The new arrangement is good, except that there is no chancel-screen. A vestry is screened off at the east end of the north chancel aisle. We cannot ad-

mire the western bell-cote. It is heavy and ugly: and the whole church is very uninteresting.

S. Peter, Llampeter Velfry, Pembrokeshire.—A miserable church, consisting of two parallel aisles, a kind of north transept and a south porch, of no architectural character, and full of pews. Messrs. Prichard and Seddon have undertaken to recast it in Middle-Pointed. This is ingeniously managed. An arcade is inserted, a proper chancel fitted up, and new windows inserted. We have only to object to a kind of two-faced reading-desk at the west end of the south stalls.

S. David, Llanthwy Velfry, Pembrokeshire.—Messrs. Prichard and Seddon have in hand the restoration of this small church. It contains chancel and north aisle, nave with a north aisle to its eastern half, and a south porch. The work is generally well done, though the west door is surely unnecessary. The belfry-cote is however extremely unsuccessful.

S. John, Llandenny, Monmouthshire.—This church is to be enlarged and restored, for £700, by Messrs. Prichard and Seddon. It consists of a narrow nave, narrow chancel, and western tower. The addition consists in a north aisle to the nave extending eastwards half the length of the chancel, its eastern end being screened off for a vestry. The works seem judicious and moderate, and the arrangement is good, excepting the prolongation of the southern stalls into a reading-desk, which is so favourite a device of these architects.

S. —, Rathconnell, Westmeath, Ireland.—This most hideous specimen of a small Irish church of the close of the last century, is about to be restored by Mr. Withers. At present it is a mere conventicle-like parallelogram, with a north vestry and an indescribable western steeple. The altar stands between a reading-desk and a pulpit against the east wall. Good open seats have already been substituted for pews, and now it is intended to add a chancel, and to transform the windows and the steeple. We congratulate Mr. Withers upon the skill with which he has effected this change. The new chancel opens by a well-proportioned cinquefoiled arch, and has a three-sided apse. It is very plain, in early First-Pointed, two-light windows of this style being also substituted throughout the nave for the present openings. The chancel has the altar in the apse, and a longitudinal bench on each side; the pulpit and a reading-desk being placed on a kind of *solea* without the chancel arch at the east end of the nave. The funds are limited, and Mr. Withers has done all that is possible under the circumstances. We understand that every impediment is thrown in the way of this restoration by the authorities, because the official architect of the Ecclesiastical Commissioners of Ireland has not been employed. We hope that this arbitrary opposition will be stoutly resisted and overcome.

S. —, Tullyallen, Co. Louth, Ireland.—Another example very like that at Rathconnell. At present it is a miserable sham Gothic structure with high walls and low roof. Open benches have been already introduced, and now, against the opposition of the authorities, the Incumbent wishes to add a chancel and improve the general character of the building. Mr. Withers has been called in and has designed a simple Pointed chancel 17 ft. 6 by 15 ft. 6, with a sacristy on its north

side. There is a good chancel arch, excellent windows of plate tracery, and a simple open roof of intersecting braces. Here also, as at Rathconnell, Mr. Withers has placed a reading-desk and the pulpit on a platform at the east end of the nave, forming a continuation of the level of the chancel. It is high time that the monopoly of the architect of the Ecclesiastical Commissioners for Ireland should be broken through. We are delighted to see the movement for proper church restoration extending even to Ireland.

NOTICES AND ANSWERS TO CORRESPONDENTS.

To the Editor of the Ecclesiologist.

Rectory, Clyst S. George, Jan. 12, 1860.

DEAR SIR,—I hope you will put on record, in the pages of the *Ecclesiologist*, Mr. Minton's many gifts of encaustic tiles towards the beautifying of God's house of prayer in divers places, at the same time commending the introduction of such a memorial tile as I have laid down here to record *his* gift. It is twelve inches square, and works in well with the other tiles. It bears the inscription, "M. S. Herberti Minton, Cujus Beneficia Hoc testatur Pavimentum, apud Hartshill in Agro Stafford. sepulti, VI. Non. April. MDCCCLVIII."

The old floor of this church was covered with tombstones, many of them broken and obliterated. It was my own idea to transfer the names and dates to tiles twelve inches square. Mr. Minton fell in with it, and at once offered to give the pavement for the nave; and these memorial tiles are worked in it from a beautiful design. We have no right to destroy the records of the dead, as has been ruthlessly done in many churches where tile pavements have been laid down. By introducing these memorial tiles, a beautiful and imperishable record may be substituted.

Besides Mr. Minton's gift, the floor of an aisle has been given, and treated in the same way; and now we have twenty-four of these memorials, besides the one to Mr. Minton's memory.

Yours very truly,

H. T. ELLACOMBE.

A Hymn Book for the use of the Church, privately printed by Mr. Novello for a country parish, has some novel and peculiar features. It contains, besides the Hymns, numerous devotional exercises and instructions. Thus the Hymns of the Greater Week are prefaced and intercalated (as it were) with brief lections of the Passion, and devout prayers and meditations; and the hymnary is supplemented with some very careful and useful religious manuals. For example, there is an explication of the Apostles' Creed and an enlargement of the Lord's Prayer with Scripture references, followed by a Commentary on the Ten Commandments, a series of devotional Acts, prayers at the time of Communion, and meditations on the Four Last Things. The whole is compiled with great judgment and reverence, and the book will pro-

bably be useful, and highly valued, in the particular parish for which it has been prepared. The typography is excellent, and the printer has been allowed to use the initial letters and the sacred scenes engraved, from ancient examples, for Mr. Chambers' *Lauda Syon*. The hymns are well selected, on rather a broad principle, from different sources; and the editor has freely altered, and often improved, well-known versions of the more ancient compositions. We think the idea of this little volume very felicitous, and very well carried out. One only practical remark must be added. It seems a pity that the hymns are not numbered. "Giving them out" by the page is never very desirable.

We hear with pleasure, that Mr. F. C. Withers, of New York, has nearly finished a practical work on ecclesiastical architecture, with designs and estimates, adapted to Transatlantic wants.

The "Dietsche Warande," for December, surprises us by a long burlesque ballad, by the "Marquis of Carabas," in Dutch, charmingly interspersed with English, aimed at Lord Palmerston's devoted head, for his Foreign Office policy. If "My good, my nice, my clever man," can survive the thunder of

"Miaauw, miaauw, priwie bam-bam,
Klikerie, klikerie, miaauw,"

he must strike his flag before

"Biembamberdebam, biembamberdebam;"

though to be sure, a "vieux premier," who uses such forcible phraseology as "your damned Gothiek," may stand a great deal of eloquence from his adversary. Only we must set the Marquis right as to the name of the first prize-man for the War-Office—this gentleman is termed "Garling," and not "Garlick."

Our Belgian contemporary, the *Journal des Beaux-Arts et de la Littérature*, edited by M. Ad. Siret, enters upon its second year with great felicitations upon the success it has already gained, and with promises that English art shall be adequately treated of in future volumes. This was needed: for the table of contents for 1859 shows little or no notice of art progress on this side of the channel.

Mr. Pearson is about to build a church and extensive schools on part of the site of the old Vauxhall Gardens, between Upper Kennington Lane and S. Oswald's Place. This name, we hope, will suggest the dedication of the new church. The church will have an apse. An existing house will become the parsonage.

Mr. S. S. Teulon has made large additions and alterations to Elvetham Hall, Hampshire, the seat of Lord Calthorpe. The existing buildings were in no particular style. The new work, of red and black brick, affects a kind of chateau-like French style, with Mansard roofs, and turrets and cornices, and brickwork patterns. With much ingenuity and picturesque effectiveness there is some eccentricity to be noticed in the designs: for instance, one decided Saracenic horseshoe arch in a gable. We notice the happy introduction of some spirited bas-reliefs in various parts.

A very elaborate late Gothic oak organ-case, designed for Shadwell

Court, Norfolk, by Mr. S. S. Teulon, is full of intricacy and ingenuity, and is altogether most successful of its kind.

The Archbishop of Tours has issued a circular, inviting subscriptions to complete the purchase (which some private persons have begun,) of the houses now standing on the site of S. Martin's Abbey, in that city, with the view of erecting a chapel on the site of the saint's shrine. It will be remembered, that two towers are all that remains of that famous abbey church. The Bishop of Frejus has also purchased the island of S. Honoratus, containing the ruins of the abbey of Lerins, with a view of restoring them to sacred uses. A hospital for decayed priests, and a theological college are talked of. It would be better and wiser for the Roman Church if she would at present confine her energies to works like these.

In reference to Lindisfarne Abbey a local paper states, that some few years since Mr. Salvin, at the instance of the Government, placed the ruins in a state of stability, and in so doing replaced many of the stones, which had been carried off for any kind of base use.

A correspondent complains, and not (we think) without reason, of the manner in which the chancel of Bemerton church, the church of George Herbert, in whose memory the work has been undertaken, has been restored. There is no reredos, and the sill of the east window comes down nearly to the top of the altar. If there are not funds sufficient for a proper treatment of the sanctuary, at least the east wall might be so designed constructionally, that the addition of a reredos hereafter would be an easy matter.

The renovations at Alnwick Castle, now nearly completed, will soon allow of a decision of the question of taste and fitness involved in this magnificent, but (as we believe) mistaken undertaking. The object of the Duke of Northumberland has been to make the exterior of the castle accurately Middle-Pointed, while the interior is wholly of the most gorgeous Italian Renaissance. One curious thing is stated by the eulogists of the latter style; and that is, that the windows of the Middle-Pointed age were found to admit quite light and air enough for modern requirements. In the chapel, the Pointed vaulting appears to have been retained or restored; but the internal fittings are said to be of mosaic work, like that of the older Roman basilicas. In this union there need not necessarily be any of the incongruity which, we are persuaded, must exist between the outside and inside of the rest of this princely structure.

The Worcestershire Diocesan Architectural Society has made arrangements for several conversazioni during the present season. At the first, fixed January 31st, the Rev. J. D. Collis undertook to deliver a Lecture on the Characteristics of the Various Styles of Gothic Architecture.

We have great pleasure in announcing that Mr. Beresford-Hope has consented to succeed the late Earl de Grey as President of the Architectural Museum, on condition that his office is not to be a mere nominal one, but that he is still, as before, to take a part in the business of the Committee.

THE ECCLESIOLOGIST.

"Surge igitur et fac: et erit Dominus tecum."

No. CXXXVII.—APRIL, 1860.

(NEW SERIES, NO. CI.)

ANNALS OF ALL SAINTS' CHURCH, CAMBRIDGE.

A Paper read before the Cambridge Architectural Society, March 8, 1860. By J. W. CLARK, M.A., Fellow of Trinity College.

No apology seems necessary for bringing before you this evening the history of the church of All Saints. It always appears to me desirable to seize on any opportunity for investigating oneself, and bringing before others, the antiquities of our University. But this seems especially to be our duty, when the building in question is about to be destroyed. No exertion, I fear, can now save the church of All Saints. What avails it that a church, bearing the same name, has stood in the same position for at least eight hundred years? It has become such a piece of inconvenient patchwork, and has been so changed and defaced by successive restorations and improvements, that every one, its own natural protectors leading the way, has doomed it to destruction. Its bells jangle, and disturb the service in the chapel of Trinity College: it darkens the windows of the new hostel to the south: it is generally ugly—every sort of argument, in short, is brought to bear upon it. Surely it would be better to pull down houses to obtain a clear space for a new church on the old site, than to pull down a church to make the houses more convenient. It is very well to say, that the site is never to be built upon, but is to be kept as "a sacred garden." In a very few years that proviso will be forgotten; or some new cogent reason discovered for secularising it.

Let us turn, however, to its past history.

I find the church variously designated in old documents, as the "Ecclesia Omnium Sanctorum in Judaismo;" "in veteri Judaismo;" "juxta Hospitale," meaning, of course, the hospital of S. John the Evangelist; as the church of All Saints of the Nuns of Greencroft; and once in a grant by Edward the Third, in 1339, of certain lands, gardens, &c., to King's Hall, it is styled, "Ecclesia Omnium Sanctorum

de Trumpenton Warde." In the 16th century the variation of "All Hallowes," seems to have prevailed. I can find out nothing certain about its foundation. On the authority of Matthew Paris,¹ it is said to have belonged to the Priory of S. Albans. He numbers among the good deeds of Paul, fourteenth abbot, that he gave to his convent "the church of All Saints at Cambridge, with its lands, tithes, and all things thereto belonging."

That this is a mistake is, however, I think, evident from the words of the deed, in which the advowson was given to the nuns of S. Rhadegund, in 1180, shortly after their foundation. In that document² the donor says, "Be it known to all men, that I Sturmi, of Cambridge, have granted and given . . . in alms to God and the Church of the Blessed Mary the Mother of God, and Saint Rhadegund of Green-croft, and the Nunns serving God there, the Advowson of the Church of All Saints, within the Borough of Cambridge. . . . I will that the aforesaid Nunns may have and hold the aforesaid Advowson, as freely and quietly as I or any of my ancestors have better or more freely held the same."

The expression, "or any of my ancestors," would hardly have been used, if the family had not held the advowson for many generations. It is true that one hundred and seventy-three years have elapsed since the period when Abbot Paul is said to have acquired it for his own priory—and it might have once belonged to S. Albans, and been again alienated. It seems impossible to obtain absolute certainty on the point.

The donation of Sturmi was confirmed to the nuns by the Bishop of Ely. The then prelate was Geoffrey Ridel, who, as Archdeacon of Canterbury when the future S. Thomas held the see, had come to be spoken of by him, not as "Archidiaconus," but "Archidiabolus noster." His consistency to serve the king instead of the archbishop gained him the see of Ely, to which he was promoted in 1173, some years after Becket's murder. He confirmed the previous gift of Sturmi, making it known, "that we have instituted the nuns of Green-croft, and to them have granted the right of patronage in our church of All Saints of Cambridge, to be had for ever in perpetual fee and quiet alms, with all its appurtenances and liberties, in the presence and by the consent of Sturmi, who formerly had the rights of advowson in the same church."

He then proceeded to appoint Richard the chaplain—who appears to have been incumbent when the donation was made—vicar, "until his receding or decease," on condition of his paying to the nuns twenty shillings yearly. Afterwards the nuns are "to possess the church fully and wholly, and dispose of the same at their will, saving always the episcopal customs." This confirmation was made on the 15th of November, 1180.

Finally, between 1215 and 1229, during the priorship of Roger de Bingham, this "institution and induction" of the bishop was

¹ Mat. Paris. Ed. Watt, p. 49 of the Additions.

² This and the two following documents are given in full in the Appendix. Nos. i. ii. iii.

"strengthened" by the affixing of the seal of Ely monastery to a deed confirming the church to the nuns, "to be had to their proper use in the name of Parson for ever."

This seems to be the place for discussing the question of the connection of the *church* of All Saints with Jesus College, and of the *parish* of All Saints with that of S. Rhadegund.

We have seen how the church was originally given to the nuns. They would have of course to maintain a vicar in the usual way. What sum they paid him I have not been able to ascertain. But now comes the difficulty. When in 1291 the parish church of S. Rhadegund was appropriated to the nuns, it is stated to have been so appropriated "with the reservation of a pension of forty shillings, to be paid yearly by the nuns to the vicar of All Saints."¹ What was the object of this payment? Was the vicar of All Saints to be regarded in some way as the chaplain of the monastery? At all events the payment then began to be made, and still continues to be made every year.

We now come to the question of the two parishes. It is stated in all the books, from Sherman's "*History of Jesus College*," downwards, that when the rectory of S. Rhadegund was appropriated to the monastery, the parish of S. Rhadegund was joined to that of All Saints. But this is nothing more than a wide-spread error. The parish-service continued to be said in the nave of the conventual church, and the two parishes remained distinct: their separate existence was allowed in 1857, and they were only united by the award in that year.

At the period which we are now considering, All Saints' church would be a small Norman building, standing in its churchyard. As far as I can judge, no fragment of this structure remains. It was probably small, so much of the parish being waste land. It stood near the southern boundary of the parish, and in its most populous part. To the west, across the High-street, were sundry messuages, which however did not run far back, as between them and the river lay the corn-hythe, and Dame Nicolas' Hythe; a little to the north was the newly-founded hospital of S. John with the Round church, then also new. To the east the parish was soon bounded by the King's Ditch, which crossed Jesus'-lane, then the Nuns'-lane, much where Park-street is now. The site of Sidney College, part of which is in the parish, was then an open field, into which the Grey Friars moved about 1275. The land belonging to the parish south of Allhallowes-lane, consisted chiefly of fields and gardens, with but few houses in them.

When the hospital of S. John was founded the brethren used part of the parish church as their chapel, and buried their dead in its cemetery. There is extant a deed¹ of Eustace, Bishop of Ely about 1208, requiring everyone who should be chosen master of the hospital of S. John the Evangelist to make oath before the Bishop of Ely, or his official, to receive no parishioner of the church of All Saints, belonging to the nuns

¹ The words are "*reservatâ pensione 40 sh. vicario Omnium Sanctorum, per moniales quotannis solvendâ.*" Sherman's *Hist. Coll. Jesu.* ed. Halliwell, p. 12. The payments vary a little. In the returns made by the commissioners of Henry VIII., the sum is xxxiii. iiiid.

of Greencroft, to the ecclesiastical sacraments, or to any oblations, to the detriment or prejudice of the aforesaid church, and to keep the aforesaid church free from harm or damage, as far as concerns the hospital. The nuns on the other hand, grant to the brethren of the hospital "free and full chantry in the said hospital for ever, and free sepulture where they will or choose." And in recompense of the loss which might befall the church, three persons engage to give to the nuns annually three rents of 12d. each.

When the hospital of S. John was turned into a college, the vicar of All Saints complained of the loss he had sustained by the alteration, and a pension of five marks was ordered to be paid to him and his successors.

Edward III. founded his "College of King's Hall" in 1337, "to the honour of God, Saint Mary His Virgin Mother, and All Saints," placing his scholars in a messuage to the south of S. John's Hospital, which he bought for the purpose from one Robert of Croyland. I do not find any certain evidence that they used part of our church as their chapel, as the scholars of Michael House used one of the aisles of S. Michael's church, but I should think it probable, at any rate at first. I had hoped to have gained some certainty on this point by inspecting the records of King's Hall, preserved in the Treasury of Trinity College. But they are so voluminous, and so difficult to decipher, that I have not as yet found anything in them pertinent to this matter. The first and only direct connection between the scholars and the church occurs eighty-eight years after their foundation, in a deed requiring mass to be said for the soul of Richard Holme, their master. It runs as follows, and from its quaintness I think it worth while to give a translation of the whole of it.

"To all the sons of holy Mother Church who shall inspect the tenour of what follows, we, Robert FitzHugh, Master, and the Scholars of the College of our Lord the King in Cambridge, send greeting, and enjoin to give entire credence to what follows: The Creator and most just Governor of the fabric of the world, after all the works of His goodness, which He appointed in number, weight, and measure, created man, a rational creature, marked with the stamp of the divine Image. In his hands He left the decision, of choosing either death, or a life that should last for ever. But man alas! though endowed with such freedom of will, deceived by the persuasion of his ancient enemy, lost life, and chose death, by which he wounded with the wound of an inevitable death, not only himself, but the remote children of his posterity. Whence it is ordained, as though by a general law of our tainted nature, that no one shall be blessed with the light of life on earth, whom the shades of death shall not surround at the limit of his journey. As we descend, however, along the line of the generation of men, we meet with one, a man of venerable age, ripe worth, and of noble rank according to the pride of the age, Master Richard de Holme, a Licenciatus in Canon and Civil Law, and lately Guardian and Master of the aforesaid College; who adorned the period of his Mastership, honourably prolonged to him, by the claims of his virtues and the prestige of his honours. For among other proofs of his generosity, he liberally gave and bestowed certain presents on the aforesaid College; not only books of great value, but also a large sum of money, no moderate assistance and help to the College and the Fellows of the same. Wherefore lest

¹ Printed in *Le Keux*, from *Cole's MSS.* iii. p. 67.

so generous a liberality should be buried in forgetfulness and lost, and recollecting the apostolic command 'to do good, and to communicate forget not,' being desirous of giving spiritual things for bodily, eternal for temporal, we appoint, will, and ordain, that every year, on the twenty-second day of April, that is to say, on the Vigil of Saint George the Martyr, all the scholars of the aforesaid College then present in town shall come together to the Church of All Saints in the Old Jewry, and there solemnly celebrate a funeral service, with a mass on the morrow, for the soul of the aforesaid Master Richard de Holme; and that none of the aforesaid scholars shall presume to absent himself from the aforesaid service and mass, unless he be excused by a reasonable cause, approved by the master or his deputy. If however, the feast of S. George fall on the Thursday, Friday, or Saturday next before Easter, or on Easter Day, or on the morrow of Easter Day, then shall the service aforesaid be celebrated as before ordered, on some following week-day, with as little delay as possible, according to the appointment of the master or his deputy, before the lapse of fifteen days at the utmost. And that the validity of this statute or obligation be preserved with greater security, and the memory of it remain more recent, we grant and ordain, that every scholar, to be admitted on other grounds into the aforesaid College, shall on his first admission be specially sworn to obey the aforesaid statute, as far as he is himself concerned. In ratification and witness of all which, we have caused our common seal to be appended to this deed. Given at Cambridge, on the twentieth day of May, in the year of our LORD, one thousand four hundred and twenty-five."¹

Richard Holme was canon of York, and apparently high in the favour of the king, for he was employed on several missions to negotiate treaties or exchange of prisoners with the Scotch. By his will² he directs as follows: "if I die south of the county of York, I desire to be buried in the church of All Saints at Cambridge, in the entrance of the choir; and that a gravestone be placed over me inscribed with my portrait, and the year, day and month of my death."

Another proof of connection between King's Hall and the church occurs in the returns of the commissioners of Henry VIII. A sum of twenty shillings and twopence was paid yearly by the college for the oblations of the master and scholars in the church of All Saints, together with six and fourpence given to the sacristan, and the guardians of the holy water.³

The existing tower may I think possibly be referred to the middle of the 15th century or thereabouts. And one of the bells bears the date 1406, with the inscription, "non sono animabus mortuorum, sed auribus viventium." Its style is plain Early Perpendicular, and the molding of the great arch opening into the nave, now blocked by the organ gallery, is extremely bold and good. Certainly it is a great deal earlier than the nave eastward of it: whose arcade of three flattened ogee arches, with the plain roll mouldings between them, bespeak a very late and debased style, not earlier I should think than the middle or end of the 16th century. The double hammer-beam roof is good, and

¹ The original is in the Appendix. No. iv.

² Testamenta Eboracensia, pub. by the Surtees Society. Pt. I. p. 405. It is dated April 18, 1424.

³ Expense in oblationibus magistri et sociorum in ecclesia omnium sanctorum cum vi⁴ iiii⁴ datis aque bajulis et sacriste ibidem per annua xx⁴ ii⁴ Documents, I. p. 153.

has the excellent effect peculiar to all open roofs. But if it be examined for a few moments its late character betrays itself. There is nothing Gothic about it, but still there is no absolute Renaissance feature. It is rather the last effort of a decaying style than the introduction of a new one. A similar style of roof occurs in the aisles also. Their roofs are divided into square compartments by moulded beams, so exactly resembling the roof of the nave that they were evidently built at the same time. The windows are more modern, and the whole exterior of this part of the church, as well as the dormer windows in the clerestory, are considerably later than the nave piers and roof.

Dowsing came here in Jan. 1, 1643, and makes the following entry in his diary: "We brake down divers superstitious pictures and eight cherubims." And in the parish accounts for the same year, I find—"For taking downe y^e crosse at y^e chansell end 1s. 6d."

I continually find in the accounts that a shilling a year was paid to the clerk "for gathering the names of the communicants;" or "for going about y^e parish to y^e communicants." This payment was made so late as 1678.

The chancel was rebuilt in 1726, being then in a very ruinous condition. Previous to this it would seem to have been *thatched*, for in the account book of Jesus College, among the "*Reparaciones extra Dominia Collegii*," in 1562, occurs "Item for xliii. hundreth thacke for Alhallowes xliii^r." The rebuilding in 1726, cost £181. 5s. 10d., of which £125. 14s. 8d. was paid by Jesus College, and the rest contributed by private subscriptions among the master and fellows. £1. 11s. 6d. was made by selling wainscot out of the old chancel. Probably there were stalls or a screen of similar character to the woodwork in the nave.

The organ, of a most elegant form, almost Gothic in its character, was given by Jesus College in 1790.¹

I find a few notices of church furniture in the parish books, which may be interesting, as they are dated, and therefore show at what times certain things were in use.

In 1611, they had:

A challishe weighing xvi. ounces beinge of sillver and gillte.

A pewter flagin for the fechin of wine.

ii. carpits for the communion table.

In 1616, a list of the books is given:—

Two psalters in 4to.

Item a great bible in folio.

Item a service book embossed in folio.

Item Erasmus' paraphrase on y^e gospell.

In 1628: a cushion for the pulpit. I mention this as apparently an early instance of the use of pulpit cushions.

In 1684: a green carpet with a silk fringe for the communion table.

There are no tombs of an early date in the church; though, seeing that it was used as the burial place of members of Jesus and S. John's

¹ "Jan. 15, 1790. Agreed to make a present of the remains of our organ to the parish church of All Saints, in Cambridge." Jesus Coll. Conclusion Book.

Colleges, and King's Hall, there must at one time have been several in existence.

I fear that these annals will be thought to have dealt with trivialities, and have been found somewhat uninteresting; but I hope that I have shown that this much-despised church has some claims, historically, on our regard. I cannot sympathise at all with those who would pull it down rather than restore it. If this phase of the restoration mania be not checked and obstructed wherever it occurs, there will be an end to all history, as far as history has to do with buildings.

If, however, the church is to go, and a new one to be built, perhaps I may be allowed to say a few words about it. The suggestions which we as a society have from time to time made, have always been kindly received: and the building of a new church in this town, seems a fitting occasion for our interference. I wish to urge the claims of brick. It was a principle with the old builders to use the materials which Nature had placed ready to their hand. To this we owe some of the most interesting differences of style. Take for instance, the churches of North Italy, and North Germany. In the latter especially, in the case of the town of Lübeck, the brick architecture is wonderfully fine. They deliberately chose to build in this, because the materials for it could be dug out of their own fields, at a time when their commerce was at its height, and they could well have afforded to fetch stone from a distance. It seems to me that we here, with our brick and clunch, are in a similar state, except that we can ill afford to import materials. Why fetch stone and marble from a distance? With moulded brick and stone quoins a wonderfully fine effect might be produced, with the additional advantage of being originally natural to this part of England.

APPENDIX.

I.

Be it known to all men, that I, Sturmi of Cambridge, have granted and given, and by this my deed confirmed, in alms to God and the Church of the Blessed Mary the Mother of God, and Saint Rhadegund of Greencroft, and the Nunns serving God there, the Advowson of the Church of All Saints, within the Borough of Cambridge. And this Donation I have made with the will and consent of my wife and my heirs for the salvation of the Lord King Henry and his heirs, and for the salvation of the faithful departed. Wherefore I will that the aforesaid Nunns may have and hold the aforesaid Advowson as freely and quietly as I, or any of my ancestors have better or more freely held the same. These being witnesses: Roger the Dean, Robert de S. Clement, Absalom the Priest, Peter Fitz-Geoffry the Priest, Simon the Priest, Eudo the Priest, Gilbert de Screnton, Robert de Gurnar, Fulk Crocheman, Silide Macherrer, Robert Fitzordmare of Haverhill, Azo, the son-in-law of Sturmi, Hugh Pil, Aclard Fitzorgar, John Crocheman, Richard Fitz-Nicholas, Gaimar, Peter the Physician. [Seal.]

II.

To all the sons of Holy Mother Church, Geoffry, by the grace of God, Bishop of Ely,¹ greeting; We will it to be made known to ye all, that we have

¹ Geoffrey Ridel: Bishop of Ely, 1173—1189.

instituted the Nunns of Greencroft, and to them have granted the right of patronage in the Church of All Saints of Cambridge, to be had for ever in perpetual fee and quiet alma, with all its appurtenances and liberties in the presence and by the consent of Sturmi, who formerly had the right of Advowson in the same church: which he granted, and by his deed confirmed to them. Appointing to them by the common consent of the chapter a perpetual Vicar in the before-named church, to wit Richard the Chaplain, he paying to them yearly in the name of the said church, 20s. at two terms, that is to say, 10s. at Easter, and 10s. at the Feast of Saint Michael, and moreover doing all episcopal customs; and for the aforesaid pension the before-named Richard the Chaplain shall have the church aforesaid perpetually, freely, and quietly, with all its appurtenances and liberties; and after the receding or decease of the aforesaid Richard the Chaplain, the aforesaid Nunns shall possess the church aforesaid fully and wholly, and the same dispose of at their will, saving always the episcopal customs. And this institution and grant of the vicarage is made from the Incarnation of God, 1180, on the fifth Feast-day within the octave of Saint Martin.² And the first term of payment next to come is Easter. Witnesses: Robert the Prior,³ and William the Canon of Barnewell, Edmund, Chaplain of the Bishop of Ely, Masters Godfrey L'Isle, Godfrey de Wisbech, Adam del Edmund, Bartholomew, Clerk of Brandou, Alan the Almoner, Roger the Dean, Master Robert Christian, Jonathan the Priest, Nicholas de St. Botolph, Robert de St. John and Hugh his brother, Simon and Walter, Chaplains, Richard de Beck, Walter Fitz-Hugh Sheriff, John de Daventry, Peter de Beech, John de Caimeto, Amand Clerk.

III.

To all the sons of Holy Church, to whom this present writing shall come,² Roger Prior and the convent of the Church of Ely, greeting in the Lord. Whereas Geoffrey, formerly Bishop of Ely, instituted the Nunns of Greencroft, in the church of All Saints of Cambridge, to be had to their proper use in the name of Parson for ever, so that the aforesaid Nunns might dispose of the same church at their will, saving the episcopal customs, we the institution and induction of our same Bishop to their proper use, holding valid the same, by the affixing of the Seal of our Church do strengthen. Witnesses: Thomas de Heydon, Vincent the official of the Archdeacon of Ely, Bartholomew the Dean, Walter Corlle, Maurice Rufus, Geoffry Poteker, John Fitz-Reginald, William de Porta, and many others. [Seal.]

IV.

Universis Sancte matris Ecclesie filiis tenorem qui sequitur inspecturis, Robertus Fitz-Hugh, Custos, et Scholares Collegii Domini Regis Canteburgie Salutem, et sequentibus fidem indubiam adhibere. Mundialis Fabrice rector equissimus et creator, post cuncta sue bonitatis opera que numero pondere statuit et mesura, rationabilem condidit creaturam hominem divine ymaginis caractere insignitam. In cuius reliquit arbitrio mortem captare vel vitam perpetuo duraturam. Tanta set, proh dolor, animi libertate fultus homo, antiqui hostis persuasione deceptus, vitam perdidit, et mortem invenit, qua non se solum set semotos sue posteritatis filios, letali quodam necessarie mortis vulnere sauciavit. Unde generali velut viciate nature sancitur edicto, neminem mundialis vite luce perfundi, quem non mortis tenebre itineris sui termino comprehendunt. In linea autem generacionis humane descendantibus oc-

¹ i.e. November 15th.

² Elected 1135.

³ Of Landbeach, or Waterbeach, villages near Cambridge. An Edward de Beche assisted Prior Robert to rebuild the Conventual Church of Barnwell.

⁴ Roger de Brigham: Prior from 1215—1229.

carrit ille, venerabilis caniciei matureque gravitatis, et juxta sæculi fastum prospic nobilis vir, Magister Ricardus de Holme, in utroque jure licenciatus, et nuper Collegii supradicti Custos et Magister; qui incolatus sui tempus honorifice prolongatum virtutum meritis et honorum decoravit auspiciis. Nam et inter cetera sue largitatis insignia quedam Collegio antedicto magnifice contulit et donavit, nedum magni valoris libros, set et auri summam copiosam, in ipsius Collegii et Sociorum ejusdem subsidium non modicum et juvamen. Unde et ne tante munificentie liberalitas oblivione sepulta periret, illudque Apostolicum recolentes beneficentie et communionis nolite oblivisci, volentes pro corporalibus spiritualia, pro temporalibus eternas tribuere, Statuimus, volumus, et ordinamus, quod singulis annis, vicesimo secundo die mensis Aprilis, scilicet in vigilia Sancti Georgii Martiris, conveniant omnes Scholares Collegii supradicti tunc in villa presentes ad Ecclesiam Omnium Sanctorum in veteri Judaismo, ibidem exequias solemniter celebraturi, cum missa in crastino, pro anima prefati Magistri Ricardi de Holme, nec ab eisdem exequiis vel missa aliquis predictorum Scolarum abesse presumat, nisi quem rationabilis causa, per custodem vel ejus locum tenentem approbata, reddiderit excusatum. Si vero festum Sancti Georgii feria quinta, sexta, vel Sabbato proximo ante Pascham, aut in die Pasche vel in crastino contigerit, tunc exequie predictæ in aliqua alia feria sequenti, ad assignacionem custodis seu ejus locum tenentis quam cito comode poterit, sic tamen quod infra quindecim dies ad ultimum, ut permittitur, celebrentur. Et ut hujus Statuti seu obligationis robur firmius et memoria recentior habeantur, concedimus et ordinamus, quod quilibet Scholaris, in supradictum Collegium de cetero admittendus, in primi sui [sic] admissione ad predictorum observacionem, quantum ad ipsam pertinet, specialiter sit juratus. In quorum omnium fidem et testimonium, sigillum nostrum commune fecimus hiis apponi. Dat. Cantabr. vicesimo die mensis Maii anno Dni millesimo quadringentesimo vicesimo quinto.

THE ECCLESIOLOGY OF CAMBRIDGESHIRE.

A Paper read before the Cambridge Architectural Society, November 10th, 1859. By Mr. NORRIS DECK.

It is generally acknowledged that there is no county within the limits of the three kingdoms which is so entirely destitute of the picturesque as that in which we are now assembled; no county so little likely to attract the attention of the admirer of natural scenery, or to arrest the footsteps of the wandering artist in search of subjects for his sketch book; and yet to my mind there is something in this absence of the picturesque and beautiful in the general aspect of Cambridgeshire, and especially in the Fen districts, which is by no means devoid of interest, and excites an attention far above the "beauties so tame and domestic" of our more highly cultivated pastoral counties. Its widely extended flats of black peaty soil, separated by dark sullen dykes, and intersected by mighty drains, the long rows of willows and poplars, and the uncultivated acres of swamp, have about them an air of desolate grandeur and gloomy vastness very striking in its general effect and by no means devoid of a poetry of its own.

Now the churches in this district are among some of the finest in England, and are most of them built on elevated sites to preserve them from the inundations to which the Fens up to a recent period were constantly liable ; and this added to the level nature of the country, and the absence for the most part of intervening foliage, causes them to loom out in the distance, so that they look like miniature cathedrals and form landmarks for miles around. This peculiar topographical feature may have induced rather exaggerated notions of their size and grandeur ; still excepting perhaps the Fen districts of Lincolnshire and Northamptonshire, we may fairly claim for that portion of the county which lies to the north of Cambridge a position unsurpassed in the Ecclesiological topography of England.

I do not intend to weary you with a mere architectural description of any churches in particular, as very fair accounts of them all are in print. The object of my paper is to lay before you a rather discursive and suggestive summary of the general ecclesiology of the county, of which the architecture of its churches is a single and perhaps most familiar item, and therefore, though I cannot omit this branch of the subject, I propose also to direct your notice to other branches of ecclesiology, which I conceive to be equally interesting, though they have not generally occupied so large a share of attention.

Now the first thing that strikes one in a general survey of Cambridgeshire ecclesiology, is the remarkable fact which all church tourists have noticed, that here, as in the other marshy districts of England, the churches are in general so spacious in proportion, so rich in ornamentation, and so excellent in workmanship ; and be it remembered that these were erected at a time when the county was much poorer than it is now. Two sources of expense deserve especial mention. As there are no stone quarries in Cambridgeshire this important material had all to be brought from a distance, and though Barnack and Ketton stone is used very generally, yet Caen stone, which of course had to be brought all the way from Normandy, is very frequently met with ; then too the mouldings and internal carvings are generally very rich and elaborate, and would seem to have been very costly. We may in some measure account for these facts ; for no doubt the Fens were at that period intersected by navigable streams in all directions, many of which may be still traced close up to the present churches, so that the cheapness and convenience of water carriage was readily available right up to the building ; and a few years ago a vessel was found in the lale of Ely buried many feet below the surface, and laden with building stone which had evidently sunk in a navigable watercourse, while conveying materials to some church then erecting. And with regard to the richness of the ornamental work of the interior, the material employed is for the most part the *clunch* or Burwell stone of the district, easily procured, very easily and effectively carved, and durable in internal work, but very perishable externally. But allowing for these two circumstances, as lessening the cost of the carriage of stone and facilitating the means for internal decorations, very large sums must still have been expended from the 12th to the 15th centuries for church building in Cambridgeshire. The question still arises, where did the money

come from? for taking into account every advantage, the expense of building such churches as Bottisham, and Soham, and Isleham, and Burwell, Sutton, Haddenham, and many others, must have been enormous, and far above the means of any of the monastic institutions in the county. The problem is a hard one, and has never been satisfactorily solved.

Church building in the country districts of Cambridgeshire, judging from the existing remains, does not seem to have made much progress during the hundred years which followed the Norman Conquest. With the exception of the two great abbeys of Ely and Thorney, the Round Church and Stourbridge chapel in Cambridge, we have scarcely any remains of the Romanesque period worthy of note. This, in some slight degree, may be owing to the unsettled state of the district during the time the Camp of Refuge in the Isle of Ely was the gathering place of the Saxons in their last struggle against the Norman Invader: or we may account for it from the great impetus given to church building by the powerful Bishops and priors of Ely during the 13th and 14th centuries; and as work of the previous period was always ruthlessly destroyed to make way for the current style, this may have involved the destruction of much Norman architecture. However this may be, we find out of the 190 churches in the county only 23 have portions, some of them very fragmentary, of the style prevailing during the first 75 years of the 12th century. Two out of the three round towers in the county, Snailwell and Westley Waterless,¹ were of this date. In the 25 years that followed, during which the struggle was going on between the Romanesque and the First-Pointed style, we have almost as many remains as we have of the previous century. The nave and central tower arches of the noble church of Soham are remarkably fine specimens of this period, but the central tower has since been demolished and one of Perpendicular date erected at the west end. Bourn, another fine church, is also of this date; the tower was always the last portion built, and here it is pure Early English, and must have immediately followed the completion of the nave; the style as usual being changed to that which had come in vogue during the progress of the building. A very pretty little church of this period, with a circular apse, remains at Isleham: it is now used as a barn, and all other traces of the priory to which it belonged have quite disappeared.

To the new and glorious era in church architecture commencing with the 13th century, and known as the Early English or First-Pointed style, Cambridgeshire bears abundant witness. An age of church-building zeal and devotion seems to have revelled and expatiated in the luxury of the newly-developed Pointed system, for now the whole contour and composition of buildings is changed from heavy to light, from low to lofty, from horizontal to vertical, we might almost say from earthly to heavenly.² Two munificent Bishops, Eustachius and Hugh de Northwold, now presided over the mother church of the diocese. To the former we owe the splendid galilee porch, to the latter the unsurpass-

¹ The tower of Westley Waterless fell down a few years since, and no remains of it now exist. (1859.)

² Paley.

able east end of the cathedral of Ely; and nowhere is the marvellous grace and versatility of this beautiful style so exquisitely developed. This, of course, was not without its effect throughout the county, and accordingly we find portions of this period in between 60 and 70 churches out of the 190, for the most part of a very high character, and exhibiting excellent workmanship. In proof of this I need only refer you to Jesus College chapel, to the exquisite work in the chancel of Cherry Hinton, the chancel and transepts of Histon, the greater part of the fine churches at Elm and Leverington, the tower at Bourn, large portions of Foxton, Barrington, and Cheveley, and very many others, too numerous to mention, affording good examples of the development of this style in all its varieties, from the period when it had scarcely emancipated itself from the trammels of the Romanesque, until it becomes finally lost in the Early Decorated or geometrical Middle-Pointed style which succeeded it.

All authorities upon Church Architecture in Cambridgeshire, Rickman and Boissier, Pugin and Paley, Parker and Willis, agree that in pure examples of that beautiful period of art which was developed out of the First-Pointed style this county holds a foremost position. The most accomplished church architect England has ever seen, Alan de Walsingham, was now carrying on his marvellous work at Ely in the octagon and lady chapel, and Prior Crauden, John of Wisbeach, Bishops Hotham and Montacute, all zealous church builders, flourished during the prevalence of this style. And no doubt their influence vibrated throughout the whole of the diocese in which at this period church building like church architecture seems to have attained its culminating point; for of the 190 churches in the county something like 120 have portions of this style; and of these 120, 17 are entirely of this period, with no other admixture, 31 chancels and 33 towers were also built or rebuilt, and a very large number of aisles, chapels, porches, and other additions, which testify to the extraordinary zeal, energy, and taste animating the ecclesiastical architects in this diocese, during the time the Decorated or Middle-Pointed style prevailed, coinciding pretty well with the 106 years occupied by the reigns of the first three Edwards.

In selecting a few of the choicest examples of this glorious style what exquisite creations of art seem to rise up before me! The skilful elegance of the Octagon at Ely, which Rickman terms the best piece of Decorated composition in the kingdom; the elaborate lightness of the three western choir arches; the gorgeously minute enrichment of the Lady chapel, throw a fascinating spell over the lover of Christian art and make him feel how inglorious the best creations of our own day appear in comparison. And if leaving the mother church we wander among some of her more humble daughters we shall still have to acknowledge how very far off we are in these vaunted days from attaining the artistic excellence of this Edwardian period. What modern erection can equal *Bottisham* with its pure bold suites of mouldings, its exquisite proportions, and highly finished details; *Trumpington* with its lofty arches, rich mouldings, and interesting side chapels; *Haslingfield* with its clustered piers, elegant stringcourses, and handsome Middle-Pointed wooden roof; *Elsworth* with its spacious chancel and

rich sedilia ; *Over* with its beautiful south porch ; *Willingham* with its remarkable sacristy and fine tower arches, and *Haddenham* with its noble tower having circular windows enriched with alternate rows of dog tooth and ball flower ? I must pass over many others, but cannot omit to mention Prior Crauden's chapel at Ely, a curious and valuable gem of this period, which I remember divided horizontally into bedrooms, but which, thanks to the late eminent Dean, is now "restored to life, and use, and name, and fame."

The number of churches erected or added to during the Third-Pointed or Perpendicular period falls very little short of those in the style we have just been considering. But as we may reckon that it lasted nearly a century longer, the church-building activity in this diocese had considerably declined. About 112 churches give us examples of this period, 13 of them being of pure Perpendicular character throughout. Here, as in other parts of England, it was quite the age of towers, for I find that somewhere about 40 were erected in Cambridgeshire during the prevalence of this style, mortuary chapels also frequently occur, and innumerable windows were inserted into earlier walls. Turning first to the mother church we must feel thankful that during this period the main fabric of the building was scarcely touched, perhaps less so than any cathedral in the kingdom. Bishop Arundel indeed spoiled the true proportion of the tower by his addition of the upper stage ; but, though needless, it gives great effect to the elevation when viewed from a distance ; and the mortuary chapels of Bishops Alcock and West are curious proofs of how much elaborate work may be crowded together with very little effect, being, as Rickman remarks, two of the most gorgeous erections in the kingdom. However much we may lament the many evidences of debasement and of departure from the spirit and characteristic genius of true Gothic which crept in with the low arches, flat gables, battlemented parapets, and overloaded ornaments of this style, still it cannot with common taste or reason meet with other than very high admiration for its own peculiar and manifold beauties,¹ beauties well represented in this county by several large churches of entire Perpendicular character throughout. Sutton and Burwell, Isleham and Harston, are fine specimens of complete Third-Pointed buildings, while excellent portions remain in the noble towers at Soham, Haslingfield, Sutton, Emneth, and Wisbeach. S. Peter ; in the tower and spire of Whittlesea S. Peter, one of the finest and most elaborate Perpendicular compositions in the kingdom ; in the nave arches of Swavesey, Emneth, Wisbeach, and numerous others ; in the handsome and highly enriched font at Leverington ; and here in Cambridge forget we not our own S. Mary the Great, one of the best examples I know of late Perpendicular, and, though the mother church of our "ancient and religious University," the most glaring example in existence of what the internal arrangement of a church ought *not* to be ; lastly, we come to King's college chapel, that "immense and glorious work of fine intelligence" that *cantio cygni*, with its exquisite fan tracery, "self-poised and scooped into ten thousand cells"¹—sad it is that while gazing at such a grand example of Christian art, we naturally liken it to the varied and

¹ Paley.

golden hues of autumnal foliage, of surpassing beauty and solemnity, yet containing the incipient elements of decay, and the sure forerunners of the leafless boughs of winter!

Cambridgeshire is singularly destitute of monastic remains—perhaps no county in England more so—for we have scarcely a vestige of any of the secular buildings always attached to conventual institutions, and of which so many examples are scattered about in other parts of the kingdom; for the most part the churches of these institutions alone remain in this county as witnesses of their departed grandeur. Of the priory of Ely, the richest of these establishments, there are some very fine remains of the arcade of the conventual church with rich Norman mouldings now built up into the prebendal houses, also the large west gate-house to the monastery, early and good Perpendicular, now used as the king's school. Of the once magnificent mitred abbey of Thorney only the central division of the nave of the Norman church remains, the aisles having been destroyed and the arches walled up. Of the priory of Barnwell, the third in point of wealth in the county, besides the church—now, thanks to the Cambridge Architectural Society, once more used as the church of S. Andrew the Less after many years of desecration—we have only a small mutilated vaulted building of Early English character now used as a stable. Of the hospital at Whittlesford bridge, a small religious house, the chapel, now used as a barn, is a simple but beautiful Decorated building, very well worth a visit, but very little known, although within eight miles of Cambridge; in the public house adjoining are some remains of the domestic offices. The church of the alien priory of Isleham is tolerably perfect, and is also used as a barn. Of Denny abbey the refectory may still be traced, though much altered, and there are a great many fragments worked up into old farm buildings; what seems to have been the chancel-arch of the church, of massive Norman character, forms the entrance to the staircase. Anglesea abbey has a large Early English vaulted room, two good doorways, and an elegant graduated corbel table, part of the staircase to the refectory. Of Barham priory, in the parish of Linton, and the alien priory of Swavesey, there is nothing but a few fragments, and the remains of the convent of S. Rhadegund, at Jesus College, are too well known to require mention here. But though the monastic institutions in Cambridgeshire have left behind them only a few fragmentary traces in mortar and stone, here perhaps more than elsewhere the effects which their inmates wrought survive in the land which they cultivated, and reclaimed from the waste places around with so much agricultural skill. To this day the farms carved out of the old monastic estates have a higher reputation for fertility than any others in the county; I may mention as examples, the land which formerly appertained to Denny abbey, in the parish of Waterbeach; Anglesea abbey, in Bottisham; and Spinney abbey, in Wicken, all of which in mediæval times must have been quite oases in the desert of the surrounding Fens, and which even in these times of high farming and scientific agriculture are considered superior to all around them; and many similar instances have doubtless passed away from amongst us by the lapse of years and the change in the seasons. The Chronicle of Ely, written in the

middle of the 14th century, mentions the abundant productiveness of the vineyards there; and William of Malmesbury, who lived in the reign of Henry II., speaks with great enthusiasm of the beautiful situation of Thorney and the extreme fertility of the soil, and describes it as abounding in orchards and vineyards.

(To be continued.)

ON THE ECCLESIOLOGY OF RYDE AND ITS NEIGHBOURHOOD.

To the Editor of the Ecclesiologist.

DEAR MR. EDITOR,—The Isle of Wight, although well-known to most of us, is, I think, as far as its ecclesiology is concerned, a district comparatively unknown. I, therefore, feel no compunction in sending you an account of the present state of our art in its principal town. Ryde is a comparatively modern watering-place. The parish church, Newchurch, is four miles away. The town does not, therefore, possess any old church, and until within the last thirty years could boast but of one church of any description. More have sprung up lately; and all, curiously enough, in one style. Indeed First-Pointed seems here to be held in especial favour, there being no instance in the neighbourhood of the use of either of the other styles. The churches at Bembridge, Binstead, and Haven-street, although not within Ryde itself, are still near enough to be considered with it. I have, therefore, included them. The oldest church, that of

S. Thomas—is only a hideous square room, with an ugly tower and spire joined on to its west end, built some fifty years ago in the Gothic of the period. It is sufficient to say, that it is filled with high pews, has no central passage, two opposition pulpits, and galleries round three sides.

Holy Trinity.—A large First-Pointed church, by Mr. Hellyer. We have here a nave of seven bays, but no clerestory, divided from a north and south aisle by arcades of very fairly-moulded arches, carried on clustered shafts; a south transept opening into the aisle by a very flat segmental arch, north porch, lofty western tower and spire, and a little apex at the east end of the nave lighted by three lancets filled with miserable modern glass. The windows throughout the church are complements of vulgar-looking lancets. The roofs are all of good pitch, and open. The seats are all low; but those in the aisles are fitted with doors, and up the midst of the central passage is a row of "free seats." The prayer-desk, facing south-east, stands on the north side of the nave against the first pillar from the east end; the pulpit, fitted with candle lamps of a most domestic pattern, stands opposite on the south side. At the west end of each aisle is a gallery for children connected by funny little bridges with one across the tower-arch, con-

taining the organ. Two windows in the transept are filled with tolerable stained glass, one by Wailes, and the other by Hardman. The font, which is rather elaborate, stands in the middle of the nave at the west end. The church is lighted with brass gas standards, but of inferior design. Under the transept is a school-room. The tower rises very commendably above the church, and is finished with a lofty spire, with a row of spire-lights at its base. It ought to be noted that this church is being shockingly disfigured by ugly tablets, hatchments, and the like; which is somewhat singular, coupled with the fact that it enjoys a daily service and weekly communion.

S. James.—This church, the head-quarters of ultra-protestantism in Ryde, built in the year 1827, hardly merits a description. A short notice of it was given in the *Ecclesiologist*, vol. ii., O. S., p. 31. It is, however, perhaps, remarkable for its badness, even considering when it was built. In the very worst style of "Batty Langley Gothic," carried out in compo, it comprises a nave of five bays with aisles, which latter extend along what is constructionally the chancel. In the centre of this chancel, immediately in front of the altar, stands a towering pulpit, flanked on one side by a reading-desk, and on the other by the clerk's desk. The east window, looking into a room behind the church, is ingeniously made to open, so that in the case of a crowded meeting in the aforesaid room, part of the audience may be accommodated in the church. [Qy. Is this a tradition of the lychnoscope?] All the seats have doors, there is no central passage, and there are galleries round three sides.

S. John the Evangelist.—A cruciform church, but without aisles; with north porch, a sacristy opening out of the end of the south transept, and a double bell-gable at the west end. The style is First-Pointed. The east and west windows are triplets of lancets, the east end having also a wheel-window in the gable. The chancel is of very insufficient length, being in fact merely the sanctuary. There is no chancel-arch, nor indeed any arch at the intersection; a fact which has afforded scope for a singular display of carpentry, in the meeting of four hammer-beam roofs. Under the east window is an arcaded reredos with the usual writings, the central panel containing a large gilt cross. The prayer-desk stands at the entrance to the chancel on the north side; the pulpit is opposite to it. The seats throughout the church are tolerably low, but about half have doors. The font stands at the west-end of the nave, in front of the organ; it is much disfigured by a frightful cover. The eastern triplet and wheel-window of the chancel are filled with poor grisaille glass; and a lancet in the south transept contains some glass of an inferior character representing our Lord with SS. Mary and Martha.

S. Mary, R. C.—by Mr. C. F. Hansom, also in First-Pointed. The west-front, in High-street, although somewhat pretentious, is essentially that of a town church. It possesses a west doorway, with clustered shafts and rich mouldings; over this an arcade of four, two pierced for lights; over this again is a large vesica-shaped window. At the west end of the south aisle is also an arcade of three, the central space pierced, with a triangularly-shaped light in the gable; all

these elaborately moulded and enriched with dogtooth. At the north-west corner of the nave rises a somewhat affected, but picturesque, spirelet. Internally we have a nave of four bays, with north and south aisles, and an ample chancel. The north aisle stops short of the west end by one bay; the corresponding bay of the south aisle is screened off to form a baptistery, and the easternmost bay of the south aisle is separated by parcloles forming a side chapel. The nave arcade is more singular than beautiful: short thick pillars, with heavy caps, carry well-proportioned arches; these, however, are filled up solid, leaving very flat segmental arches, with pierced quatrefoils in the solid tympana above. The clerestory is formed of coupled trefoil-headed lights. The chancel, separated from the nave by a low wooden screen, has a vaulted roof, the bosses, and the corbels of the vaulting shafts being slightly polychromed. The roofs over the rest of the church are of wood, open, and of good pitch. The high altar is of stone, with a rather elaborate stone reredos; but there is no east window, except a small rose with wiry tracery high up in the gable. There are likewise no windows in the north aisle, it abutting on other buildings. In the south wall of the chancel are three graduated sedilia, and a double piscina. All the windows are filled with grisaille, except the west window of the south aisle, which has some bad painted glass in it. The nave and aisles are filled with chairs, the pulpit standing against the easternmost pillar of the north arcade. Altogether this church, although it is not without serious faults, presents a very striking and religious interior.

Holy Cross, Binstead—has been rebuilt, in First-Pointed, by Mr. Hellyer; some few fragments of the original church being built into the present edifice. It consists of a nave and chancel, a sacristy north of the chancel, and a south porch. On the north side of the nave, and opening into it by a segmental arch, is a kind of transept. This is no other than a large family pew, duly fitted up with fireplace, carpet, and all the accessories. A tradition connected with this arrangement is as follows: That when the chancel was about to be rebuilt, it was proposed to put "*stalls*" in the chancel; this however was only agreed to on condition of there being a "*loose box*" for Lord D. This pseudo-transept is the result, and it still goes by the name of Lord D.'s loose-box. The church is divided from the nave by an arch of two orders carried on corbels. The arrangement of this chancel is very bad. The nave seats, which are uniformly low and open, are continued for some distance eastward of the chancel-arch, and on the same level as the nave. Then on the north side is a prayer-deak and lectern, facing respectively south and west. The chancel then rises one step, and is divided by a low screen; the sanctuary rises two more. The altar is formed of some apparently old Flemish carved work; but its shape unpleasantly reminds one of a modern sideboard. In the east window, an early geometrical one, and apparently part of the old church, of three uncusped lights with trefoiled circles in the head, is some poor modern glass; the north light containing the Crucifixion, the centre the Resurrection, and the south light the Ascension. The pulpit, of stone, is corbelled out from the

east wall of the nave, and is approached by an arch and stairs from the sacristy. Two lancets at the west end contain some poor grisaille glass. There is a western gallery; and the west gable is surmounted by a small octagonal stone bell-turret. The font is at the west end of the nave, close to the south door. At one end of the churchyard, put up as a gateway, is the old Romanesque north door of the original church; and over it a very curious old figure, much mutilated, known to local antiquaries as "the idol." It may be mentioned, that the offertory at this church is collected by the pewopener, an old woman!

S. —, Bembridge—consists of a fairly-proportioned chancel; and a nave of five bays, with south aisle, which is also continued along one bay of the chancel, into which it opens by a segmental arch. Eastward of this is the sacristy. North and south porches, and western tower complete the plan. The style is as usual First-Pointed. The chancel rises one step above the nave, and the sanctuary two more; and both have rather elaborate pavements of encaustic tiles. The chancel is entirely free from seats, except four stalls with bookboard on metal standards on the north side. Prayers are not, however, said from here, but from a desk in the nave, facing south-west. A wooden pulpit, on a stone base, stands on the opposite side of the chancel-arch. The east window is a triplet of cusped lights under a hoodmould; and the north and south windows of the sanctuary are each of two lights, with a quatrefoil in the head. All the other windows throughout the church are single lancets. The nave is divided from the aisle by a fairly-proportioned arcade, with circular shafts. The seats throughout are low and open; the pew system, however, has not entirely given way here, for in the aisle two of these seats have been formed into one more commodious pew. The font stands just to the west of the south door. The roofs throughout are of good pitch and open. The tower opens into the nave by a lofty arch; externally, however, it sadly wants height, as the belfry-stage does not clear the nave-roof. It is capped by a very ugly broach spire. The church is lighted by several coronæ, but of very heavy character.

S. Peter, Haven-Street.—A little First-Pointed church, also by Mr. Hellyer, consisting of a nave and chancel, with sacristy on the north side, and a south porch. The chancel rises one step above the nave, the sanctuary is raised on two more, and the altar properly vested stands on a footpace. The chancel is seated stallwise, the prayers being said from the north side. Unfortunately, the south is occupied by the incumbent's family. Three lancets in the east wall are filled with very fair glass, the centre containing the patron saint, and the two side ones angels. A window on the south side of the chancel contains a figure of S. Thomas. The nave is seated with low, open seats, and—the most commendable feature—all are alike free. A low pulpit stands on the north side of the chancel-arch. The organ, with its pipes diapered, stands on the floor at the west end. The font is just to the west of the south door. Two lancets at the west end are filled with grisaille glass, with medallions; one with the Charge to S. Peter, and the other the Miraculous Draught of Fishes. Two small lancets in the north have some—quite Renaissance—glass in them, representing

the Resurrection and the Ascension. The roofs over both nave and chancel are open; that over the nave having every rafter trussed, like S. Matthias, Stoke-Newington. A small bell-gable crowns the west end. In the churchyard are several crosses and headstones of good design. It is worthy of remark, that this is about the only church in the Isle of Wight where anything like a correct ritual obtains; and therefore the fact of the chancel-seats being occupied by young ladies is the more to be regretted.

S. —, *Sea-view*—also close to the town, was noticed in the *Ecclesiologist*, vol. xvii., N. S. p. 354.

I hope to describe to you another batch of churches in a future communication; and am, my dear Mr. Editor,

Very sincerely yours,

A MEMBER OF THE ECCLESIOLOGICAL SOCIETY.

THE ELY OCTAGON.

To the Editor of the Ecclesiologist.

SIR,—In Mr. Scott's letter, printed in your February number, it is stated that the question of the belfry of the Ely Lantern has been "quite settled by extracts from the sacrist rolls." I believe this to be entirely true, nevertheless your readers may possibly find the following notes on the subject interesting.

I would remark in the first place, that Bentham appears to have fallen into an error concerning the bells, and that if he had not done so the difficulty about the originality of the bell-chamber in the lantern could hardly have arisen. He says, "In his (Alan de Walsingham's) time bells were first put up in the great western tower. Four of the largest were cast by Master John de Gloucester, founder, in the year 1346; the names and weight of which were these, *Mary*, weighing 2180 lbs., *John* 2704 lbs., *Jesus* 3792 lbs., *Walsingham* 6280 lbs." Now I have before me the sacrist roll from which Bentham must have obtained the information upon which he founded this statement. It is a roll of Robert de Ayleham, 19 Edward III., and contains a full account of the proceedings of Master John of Gloucester. We find that he bought large quantities of tin and copper, with clay for the moulds, and all things necessary for bell-founding, and that he cast four bells, whose names are as given by Bentham; but the roll does not state that he cast them for the great western tower, but rather implies the contrary; for immediately after the bills for the various expenses of casting the four new bells, come a number of items for expenses incurred in repairing *six* bells in the great tower. It seems to me, therefore, that Master John of Gloucester was sent for in order that he might cast bells for the new belfry, (*novum campanile*, as it is continually called,) and that when he had cast them he was further directed to ex-

amine the bells already existing in the western tower, (*magnum campanile*), and repair them as he might find necessary.

The size of the bell Walsingham is certainly surprising, when we consider the structure in which (according to this view) it was intended to be placed. Nevertheless, not only does the name given to the bell point distinctly to its destination, but the history of it is, I think, as clear as that of any defunct bell can be expected to be. For we find in Browne Willis' Survey of the Cathedral of Ely, this note concerning the bells: "Here are now (1730) remaining only five small bells, which hang in the west steeple. They were cast since the Reformation, in Dean Wilford's time, (1662-7), who is reported to have melted down two very large bells, the biggest whereof was by tradition 7,000 lbs. weight, and to have removed them from the lantern steeple, where (as Fuller tells us) they hung in his time." Was not this large bell *Walsingham*, which, weighing (as we know it did) 6280 lbs., might very moderately be spoken of by tradition as weighing 7,000?

I may add, with reference to the apparently fearful magnitude of the bells, that the lantern in its original construction was so wonderful and skilful a piece of carpentry, that it may easily have been deemed by the builders capable of supporting any weight and withstanding any amount of vibration. If, however, it be said that it was not wise to put such bells in such a belfry, experience has sufficiently shown the folly of the proceeding.

Mr. Scott has (I believe) satisfied himself by an examination of the actual structure, and chiefly by the evidence of the carpenters' marks, that the lantern-chamber as at present existing is substantially the original structure, even to the rafters which carry the lead, and that it never had a spire upon it. I have found no documentary evidence either for or against a spire, but am not sufficiently familiar with the sacrist rolls to assert positively that nothing can be found; with reference, however, to the simple question of the lantern having been originally a belfry, the documentary evidence is complete:—

1. New bells were cast, just when the lantern was finished, and one of them, weighing between 6,000 and 7,000 lbs., was called by the name of the architect.

2. The lantern is described in the sacrists' rolls, and elsewhere, as *novum campanile*, in opposition to *magnum campanile*. For example, in one of the histories contained in the *Anglia Sacra*, Alan de Walsingham's work is thus recorded:—"Statim illo anno illa artificiosa structura lignea novi campanilis, summo ac mirabili mentis ingenio imaginata, super prædictum opus lapideum ædificanda fuit incœpta."

3. In the seventeenth century we know that the lantern contained bells; we know further, that they were removed in the same century, and one of the bells removed may be safely identified with Walsingham.

4. The final fact is the removal of the bell frames in the last century by Essex, as recommended in his report.

I have taken some little pains to inquire whether any ancient bells exist at the present day in Ely. I find that all in the Cathedral are modern, and likewise all those in S. Mary's church. In the tower used as a belfry by Trinity parish, to whose inhabitants the Lady

Chapel has been granted to be used as a parish church, there are two bells, one ancient, and one modern. The ancient bell may possibly be that which was sold to the parish by the dean and chapter in the time of Queen Elizabeth, when the Lady Chapel was made over to their use. This bell, as I find from the deed by which the use of the Lady Chapel was given to the parish, was taken not from the lantern, but from the western tower.

Your readers will be glad to know what progress has been made in the plan for restoring the octagon and lantern as a memorial to the late Dean. The drawing, which was presented to the committee by Mr. Scott, and which was subsequently published in the *Ecclesiologist*, was (as you are aware) not intended to be of necessity final; accordingly the committee have lately requested Mr. Scott to reconsider the design, with a view to the introduction of some kind of pyramidal capping or spire. It is hoped that in the course of a few months the design may be finally settled; I need hardly say that in a matter of such delicacy the greatest caution is required.

Will you allow me, in concluding this letter, to correct a statement which has gained currency through the newspapers, to the effect that the fund subscribed was, some months ago, over £4,000? The fact, I am sorry to say, is otherwise; up to the present time our list does not show much more than £3,500.

I remain,

Yours faithfully,
H. GOODWIN.

Deanery, Ely,
March, 1860.

To the Editor of the Ecclesiologist.

DEAR SIR,—In my letter which appeared in your last Number I mentioned that I had not yet ascertained with certainty whether or not there was ever a spire to Walsingham's lantern; but that I expected, after further examination, to be able to settle that point. I have now carried on my examination so far as to be able to give a very decided opinion upon it.

You will recollect that, over the groining, there is a low chamber which is known to have contained bells. This is covered by a very low roof, converging to the centre and carried partly by the enormous posts which run up the angles of the entire structure (60 feet in length,) and partly by a central post standing on the crown of the groining. If this roof had co-existed with a spire (which is obviously improbable) the principal rafters would show mortices on their upper sides to receive its timbers; I have examined them, and find that no such mortices exist. This, however, is insufficient evidence, for the sloping roof *might* have been added after the removal of the spire; in which case the latter might have been framed into the horizontal beams *below* the principal rafters. These, however, cannot be examined; but if it is ascertained that the principal rafters are a part of the original structure, the evidence is complete. I have, therefore, examined with

great care the framing of the roof, and more especially the carpenters' marks by which the place of each timber is pointed out, and find that the same system of marks which pervades the whole of Walsingham's work is continued throughout the roof in the most perfect and systematic manner, extending to even the smaller rafters. Eight separate marks are used in this story of the octagon; one being in the first instance made on each of the great posts, and the same being carried through the eighth part of the roof which is connected with that post, and those being marks of the same description which are found in the lower stages of the work where no doubt exists as to its age. It has been objected that these *may* have been imitated by carpenters engaged in altering the roof. This is, on the face of it, most unlikely; but any carpenter would know that it never *would* have been done, as the use of carpenters' marks arises from the work being, according to Solomon's direction, "prepared in the field." The marks are there made before it is taken apart, to identify the pieces when they are to be put together *in situ*. They would not be needed in making an alteration; besides which there does not exist any symptom of such alteration, and the roof is very much like others of the same or earlier age, particularly two octagonal roofs of the thirteenth century at Salisbury, both covering stories over vaulting; both having a central pillar, and both of low pitch.

As it is of great importance to obtain *all* possible evidence as to the original design of so important a work, and one by so eminent an architect (one of the very few English mediæval architects whose names we know,) I have been somewhat careful in my investigation of this point. It does not follow either that Walsingham may not have once intended a spire, or that the addition of one may not improve his work; but I am anxious that it should be clearly understood that he finished his work systematically without one; and that, if we add this important feature, we shall be acting entirely on our own judgment and preference.

I remain, dear Sir, yours very faithfully,
GEO. GILBERT SCOTT.

March 19th, 1860.

WHITEWASH AND YELLOW DAB.—No. V.

PICTORIAL ART AND GOTHIC ARCHITECTURE.

To the Editor of the Ecclesiologist.

DEAR SIR,—My last was of Decorative art, and of that feeling of religion thrown into it which could alone make it worthy of church walls. I go on to the higher branches of Art, which for want of a better name we must call Pictorial. Art terms beat even Law terms in their power of confounding meanings.

Of Pictorial art there are three distinct grades. The first, which

imitates with a purpose little short of an intention to deceive. The second, which imitates with an intention to convey the impression, which the objects and effects would themselves convey in nature. The third, which imitates, but so far only as rather to suggest thoughts than to delight the eyes. The first of these systems makes no attempt or affectation of thought. The second is the prose of art; often most poetic prose, with all the thought a painter is capable of. The third is the higher order of its poetry,—the artist's utmost reach in his attempt (always vain and always to be vain) to express the fulness of his heart. And so too the objects of these three grades of art may be, though inadequately, described as the first conveying things, the second feelings, the third ideas.

There is a difference, too, not less important in pictures themselves. A painting framed and to be moved about anywhere, is one thing: a wall-painting is another. In the former case it is in some sense furniture, in the latter architecture. And if it be not painted in that sense it will only put the architect's work out of gear. I feel in the strongest manner the necessity of one spirit reigning paramount through one work. A church, a cathedral, is one work, or in so far as it is not one work, each part completed at one period is so: a nave, a choir, an aisle, and so on; and all that is done to such one work should be to keep it one.

If a painter works there he must *architecturalize* his work. He must work in the spirit of the architecture he adorns. The greatest men of all ages have done so. The northern artists of Gothic days could hardly help doing so. They were adepts in all sorts of arts. The same hand designed a shrine, a fresco, or an enamel. One spirit, and only one, prevailed throughout the arts. So too in the sunnier South, Italian Gothic in architecture and painting went hand in hand.

The real difficulty of harmonizing painting and architecture arises from this, that a painter's object is to produce the effect of space and variety on a given flat surface. An architect, on the contrary, wants a flat surface for the very reason of its flatness and repose. A painter need exercise much self-restraint to meet so great a difficulty. The characteristics of his art are the very opposite of that with which he has to combine them. The light and shade of interior stonework is gentle in the extreme. The highest light and deepest shade are but varieties of grey. It is the sublime effect of this simplicity which so much affects our imagination. The highest charm of architecture is in the tranquil awe we feel at the great thought which is realized in it. Painting, on the contrary, has to deal with materials of which the natural effects are strong and exciting, brilliancy or depth, blending softness, or vivid contrast. Hence it is that Fresco painting is so well adapted to architectural effect, because its colours are few, and those mostly of sober tone.

But there are other qualities more necessary for a painter's success than that of quiet colouring. If the rest of the building be coloured, his work may be wrought up to any key of which the decorative painting has struck the first chords. And in such a case the most powerful colours cleverly worked together will so combine and modify each other,

as to produce the utmost mellowness of effect. Colours are awkward tools to handle without study and experience. The weakest may be the most gaudy, the strongest the most mellow. But be they what they may, nothing can compensate for want of breadth of effect in architectural wall-painting. Heart and hand must be laid under restraint. Dash, picturesqueness, and strong dramatic action must yield to the architectural ideal of statuesque quietude and dignity. The charms of atmospheric perspective and powerful relief must submit to the far higher aim of bringing pictorial art into harmony with the broad grandeur of architectural effects.

But beyond all other aims and effects of art there is one quality, at once the highest and the rarest, which in church wall painting is indispensable,—Religion. In art as in ourselves the elements of spirit and material, as opposite as they are necessary to each other, it is the office of religion to reconcile and subordinate. In art as in common life, they are everywhere the same. The self-imposed rule, self-restraint, self-sacrifice and oblivion, which mark religious life, mark also religious art. It would be hard to give a lesson in religious art otherwise than by a lesson in religion.

There are many pictures called religious which have not a particle of religion about them except the subject. I described at the beginning of this letter three styles of picture-making. It is the last of these which is alone fit for church walls. Religion must be its object and its subject. But religion in a painting must first be in the artist; for it is the especial sphere of art to embody the artist's conceptions and convey them to other people. Artists have not always thought of that when they have *dared* religious pictures. English artists now-a-days need it above all others: for ordinary Protestantism takes religion so quietly, that there is little in its outside to excite them. In former days hearts were warmed by seasons, festivals, celebrations, in which religious enthusiasm was general. But now men think most how they may "subdue and replenish the earth," and forget the God Who gave the commandment.

The religion of a picture is the religion it conveys. Other qualities are often mistaken for it. The Magdalene of Correggio is a perfect gem of art, but there is very little religion in it. It is the conception of a consummate artist, and represents a beautiful young woman, in very good case, with the most lovely hair, reclining in the mellow light of a rich landscape, reading—possibly the best of books. Correggio meant it so. But where is the Magdalene? Where is contrition, where is the worn expression of deep self-abasement, self-horror? With far inferior art, but ten times more religion, earlier artists placed her with her face hidden, buried in her hands and hair, and her body bent at the foot of the cross. *There* was religion. You feel it, you acknowledge that grief so deep may well be hidden from mortal eyes. Your heart is touched, your sympathy is engaged, not by the beauty and interest of the woman, but by the overwhelming weight of her religious emotions.

The study and revival of Gothic art in painting has been the subject of much contention. Few things have been more misunderstood or

misapplied. The best lessons we learn from it are the adaptability of its methods to religious expressions, and to the purposes of painting on large surfaces to be seen at any distance. Its faults and imperfections are too evident to need description. They are simply the errors of imperfect technicality. Its principles were few and admirable; but in its execution the heart went too fast for the hand. The resources of an undeveloped art were strained to express the strongest emotions; form, attitude, feature, all were strained, often from mere mannerism, but quite as often purposely. The characteristic fault of modern art is precisely the contrary,—a too perfect technicality: the hand now goes too fast for the heart. Modern art is often mere handywork and ingenuity. In the resuscitation of Middle Age architecture, and the consequent study of coeval painting, artists have been unhappily prejudiced against it by its admirers copying its peculiarities instead of re-applying, as they might have done with all the advantage of modern resources, the fine feeling which those peculiarities too often disfigured. It is but a small reproach on the artists of the middle ages that their feeling was so great and their art so inadequate to express it. The adaptability of its style to architectural painting arises from the same cause which made the earlier Greek styles so good for the same purpose; the extremely clear definition of forms, and the unbroken masses of colour. A black or brown outline individualizes every object; large masses of shadow are avoided; and broken tints and reflections are never allowed to interfere with the broad simplicity of general effect. Its very principles are architectural. Its system is that of an art, the object of which is to make everything clear at any distance. Its capability of refinement and power make it of little consequence whether it be seen in your hand, or at the elevation of a vaulted roof. Gothic painting again has in it the elements of the greatest sublimity. A work of art can produce no greater effect than when both it and its author are lost or forgotten in the thoughts and associations which they have excited. Obtrusive detail and powerful relief would attract rather to its merits than its meaning;—engross your admiration rather than inspire you with its idea. Gothic art is essentially suggestive. Realization was, happily for architecture, not attained. Had it been so, it would have destroyed the equilibrium of the two arts. It attained, however, what it is the very art of arts to attain, minutely careful detail without injury to breadth.

There are few remaining examples of northern Gothic wall-painting to quote; but all these principles are to be found in the best MS. illuminations of the best part of each period. Of course I am not referring to the countless bad ones, through which Gothic art is only known to the public, and so far justly, though most mistakenly, disregarded. Italy has more happily preserved its art, though it has lost its artists; and there can be traced all that I have contended for from the days of Taddeo Gaddi, of Giotto his master and Beato Angelico his successor, and countless others; until all principle applicable to architectural painting was lost, no less than all sense of religion in art among the sensuous styles and obtrusive technicality of the Renaissance artists.

The greatest difference must be allowed between buildings more or
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less architectural. I am writing only of buildings where architecture is predominant. In a building of the nature of a room, no matter how large or small, hall or cabinet, where architecture is subordinate to expanse of wall, the liberty of art must be granted accordingly. But even then, let the painter do what he likes, the spectator will never forget it is a wall; and however great the beauty of the work or the pleasure it gives, both would have been greater if the external conditions under which it had been produced had not been ignored. Wall-painting and picture-painting must not be confounded.

I insist on the variation of style according to the variation of place, subject, and intention. By style I mean not mannerism, with which it has been commonly confounded. Style is rather that combination of thought and art-method, which an artist, worthy of the name, adopts to meet the exigencies of his work; and that style must vary as the conditions do, under which he works. But for church painting, where religion must be the predominant element, let not the modern artist disdain the works of former days: there is yet plenty to learn from them. Nor let him despise the recipe of earlier brethren of the brush that purity of life and a holy intention in his work is the surest path to success. Nor let him be angry with me if I dissuade him altogether from such an undertaking unless his whole heart is in it; for painting well can only follow upon feeling deeply.

Yours very truly,

Highnam, March, 1860.

T. G. P.

ARTIFICIAL FLOWERS AND EVERGREEN DECORATIONS.

To the Editor of the Ecclesiologist.

DEAR SIR,—Will you allow me a few lines to protest against the defence of that wretched false taste which would use artificial flowers in church decorations? In more than one place, among those who ought to know better, this custom has been justified. The thing itself is not of much consequence, but the ground on which it is excused is so specious, and does, as I happen to know in many cases, deceive some who wish to do what is right, that I think you will allow me through your pages to protest against the use of all such lying vanities, and the argument which defends it. We are told that the use of artificial flowers is precisely the same in principle with embroidered altar cloths, and gothic carvings, and not at all like sham jewellery, sanded sugar, or chicory christened coffee. We are told that sham flowers are the same as paintings of flowers or any representation of them. One person goes so far as to say that they *are better than real*. Now if any one, using such an argument as this, would consider for a moment, he would see that the two things are just as different as light from darkness. In act-lying and ordinary lying there is this in common that there are cases in which it is rather difficult to see whether the crime has been committed or not. But in this case there can be no manner of

doubt. "We cannot afford (for that is the usual excuse) flowers at Christmas, which are rather dear"—and so, by the by, one would think, unnatural and not wanted, more fitted for the artificial atmosphere of a too advanced civilization than for the decoration of a church. Be that as it may, "We cannot afford the enormous price," and so what do we do? Why get some sham ones, which cost next to nothing, look just as well as real flowers, and in fact, are taken for them by the majority of spectators. The great art being to *imitate* the originals as closely as possible. Now in carving, embroidery, and painting, we do not *imitate* at all, but *represent*. We don't say these are real roses, but this is what a rose is like. Not this is a man, but this is the likeness of one. Directly the similitude is so close as to deceive, as we sometimes see in imitative statues and carvings painted on church roofs, and the like, art ceases, and falsehood accompanied by the most miserable want of good taste takes its place.

The very same argument as that against which I beg you to protest, has been used these hundred years to excuse every description of abomination, such as stucco divided into good substantial blocks! because we can't afford stone; graining because we can't have real oak or maple; Birmingham and French brooches and bracelets with real rubies, diamonds, pearls set in solid gold at from two shillings to seven shillings and sixpence each, because if the young lady had not these, she would have to go without jewellery altogether! No honest, right-thinking girl would hesitate which to choose. No honest, right-thinking man unless biassed by some plausible fallacy would doubt which to choose, sham flowers or none. A lie is just as bad in small things as in great. The quality of the action is the same. If admitted in trifles it will grow upon us. From sham flowers we shall see (as we may see everywhere abroad) sham marbles, sham silver candlesticks, sham everything. Let us have no counterfeits of any kind.

Before laying down my pen, I cannot help congratulating you upon the great improvement which is taking place in floral and evergreen decorations. I am most glad to see them at last used as an ornamental adjunct of architecture, and not a part of architecture itself. The whole improvement is due to a stricter regard to Truth. We do not now so often see vegetable arcades appearing to support stone work, or any such instances of untruth and false taste as was the case some years ago. We still want some improvement in the same direction, but this is certain to come if we all keep firmly to the truth even in trifles.

Yours very truly,

J. C. J.

Jan. 27, 1860.

[It is only fair to observe—which has escaped our correspondent, with whose general argument we quite agree—that "artificial flowers" may either imply the cheapest and coarsest productions in muslin or paper, or elaborate imitations of real flowers in moulded wax. Whether the last named artificial flowers be legitimate decorations or not, they certainly cannot be placed on the same low level as the other class. Their manufacture, especially by such a hand as that of Mrs. Penny, of Brighton, is a work of great time and care, and of accurate observation of nature, while their cost is greater than that of even real hot-house flowers.—ED.]

ALL SOULS', HALEY HILL, HALIFAX.

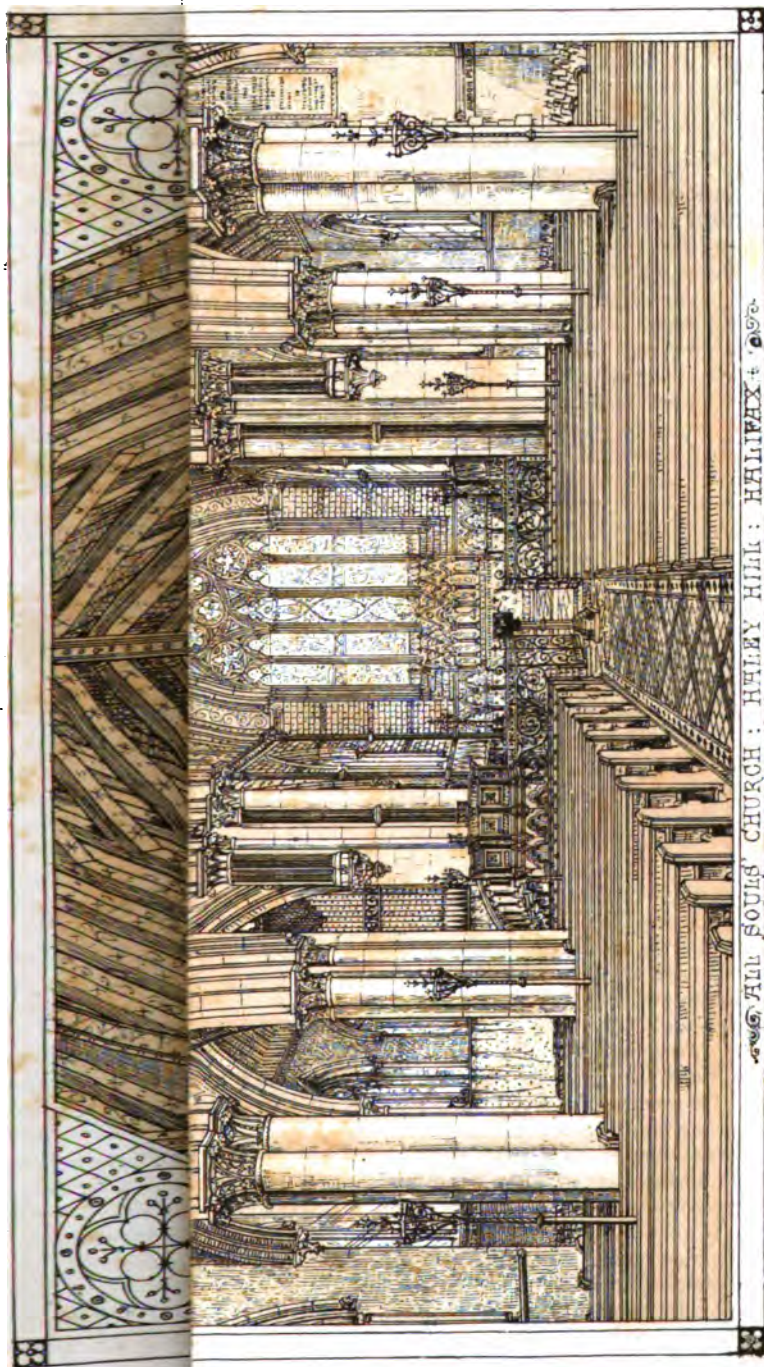
THANKS to Mr. Scott's courtesy, we present our readers with an internal view of the church of All Souls, Haley Hill, Halifax, which as they are probably aware, has just been completed by Mr. Scott at the cost of Mr. Akroyd, and which from its richness and the correctness of its arrangements, deserves to be reckoned among the most remarkable churches of the revival. We regret that we are unable to offer a personal criticism, and the engraving itself, due to Mr. Drayton Wyatt's skill, is so explanatory as to exonerate us from much detailed description, which we should otherwise have to offer; nevertheless we shall (somewhat contrary though it be to our general rule) avail ourselves of the pamphlet which has been published descriptive of the church, to make sundry extracts in illustration of its features.

On Friday, the 25th of April, 1856, the foundation stone of the new church, dedicated to All Souls, was laid by the founder, Edward Akroyd, Esq., of Bank Field, Halifax, for the use of a parish of 7000 souls, which till 1854 contained no place of worship except a Baptist meeting-house.

"The church is cruciform: it comprises nave with aisles terminated eastward by transepts, and chancel with chapels on the north and south sides. The tower and spire are at the north-west angle, and there is a vestry or sacristy at the north-east corner. The length of the nave is 87 ft. 6 in., the width 54 ft.; the length of the transepts is 22 ft. 6 in., the width 18 ft. 9 in.; the length of the chapels is 15 ft., the width 17 ft.; the length of the chancel is 37 ft. 6 in., the width 24 ft. 3 in.; the height from the floor of the nave to the ridge of the roof is 65 ft. The nave is divided from its aisles and from the transepts by a bold arcade of five bays on either side, supported by piers, quadruple on plan, with moulded bases and carved capitals."

"Above the nave is a noble clerestory of fifteen lights, which has a continuous arcade internally, supported on shafts of Derbyshire marble. The nave is separated from the chancel by a richly sculptured plinth or low wall of alabaster, surmounted by a dwarf screen of ornamental iron-work."

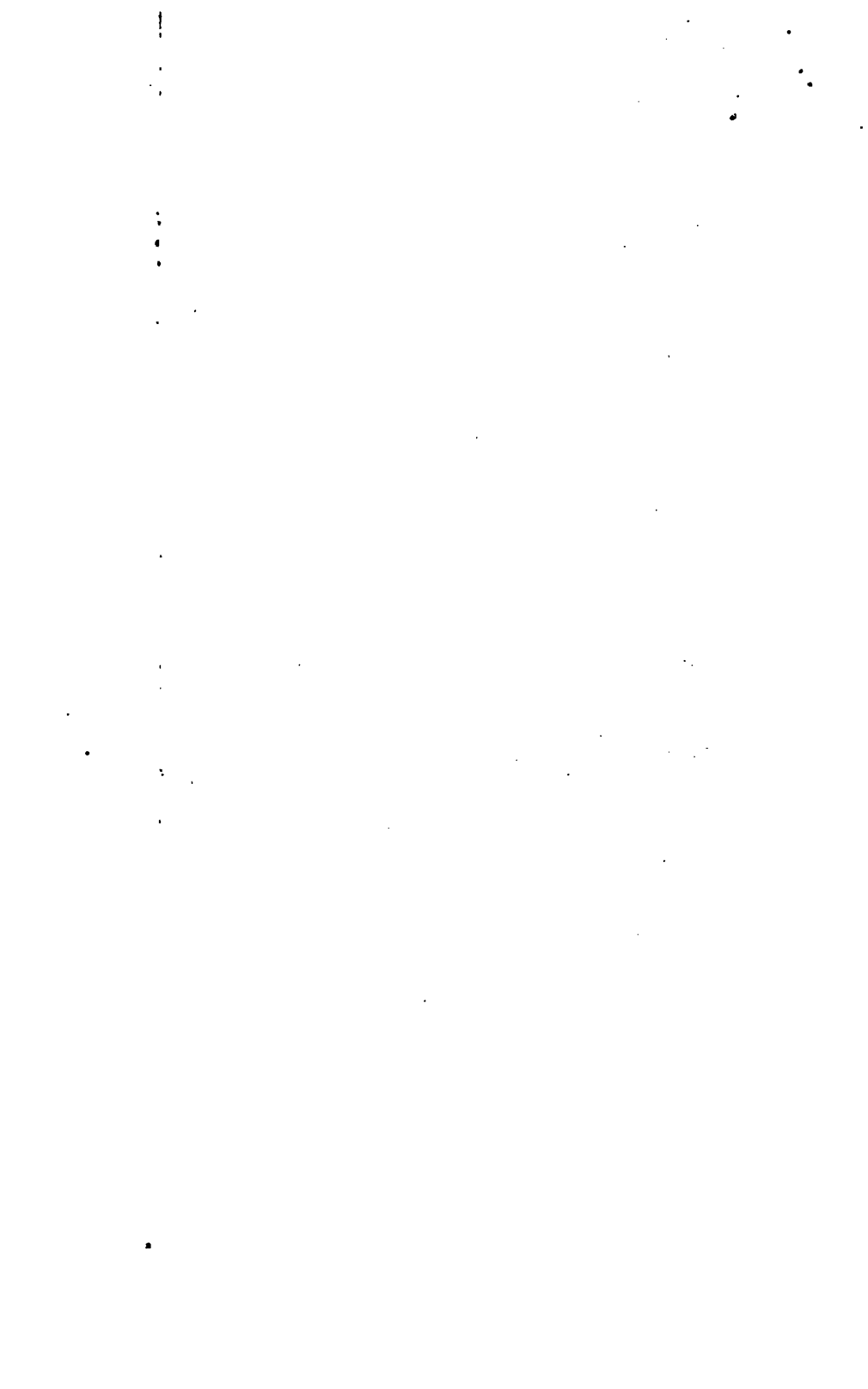
"The chancel is approached from the nave through a bold moulded archway springing from the same level as that of the transept arches, but extending higher. It is supported on a pier of clustered shafts, having richly carved capitals and moulded bases. On the north side of the chancel arch is the pulpit. On the north and south sides of the chancel are chapels extending half its length and opening into it through double archways, each supported by a circular granite pier. The capitals of these piers are richly carved, and support arches contained under a comprising arch. In the spandrels are medallions containing sculpture. The double archways are filled with highly ornamental screens of wrought iron surmounted by gas-lights. The chapels have also each an arch opening westward into the transepts."



ST. JOHN'S CHURCH : HALEY HILL : HALLIBROOK & CO.

G. G. SCOTT, A.R.A. ARCHT.

J. D. WYATT, DEL.



"On each side of the sanctuary is a rich wall-arcade supported on Italian marble shafts, with highly enriched capitals which carry foliated arches. The spandrels of these arches are elaborately carved. Three of the panels on the south side are deeply recessed, and form the sedilia. A marble credence table is built into the wall."

"The church is entered from the west of the nave, through a deeply recessed doorway, the tympanum being filled with sculpture. The westernmost bay of the south aisle is occupied by a noble porch, having internally an arcade of three arches. The height of the tower and spire from the pavement line to the highest point, is 236 feet. The church, as at present arranged, will accommodate about 800 persons. The seats are of wainscot, they are open, with moulded and carved ends. The fronts of the seats facing the chancel have elaborate carving of rich geometrical tracery. The chancel stalls and clergy seats are also very richly ornamented with carved decoration." The whole church is laid in tiling, increasing in richness as it approaches the altar. The heating we learn is on a principle invented by Mr. Akroyd himself.

"Between the chancel and the nave is a rich alabaster plinth, on which is erected a screen of hammered iron, designed after the examples of early French metal work. The gates are composed of rich scrolls of wrought iron, of the same conventional type as the screens, but for convenience of passage are worked flat. The screens dividing the chancel from the chancel aisles are elaborately wrought and banded to the marble shafts; from the centre of each are groups of gas-lights rising out of lobes of crystals. Within the sanctuary are two massive standards of brass with numerous lights, which diffuse a rich light over the eastern end of the chancel. Along the nave are brass standards for gas, enriched with early conventional foliage." This department of the work has been executed with the utmost taste and finish by Messrs. Skidmore of Coventry.

"The carved stone-work in the church is very elaborate, and it may be considered a fine specimen of the best continental types. The fine tint of colour of the Steetley stone, assists in bringing out the minute details of the carving. The whole work has been carried out under the superintendence of Mr. J. Birnie Philip, of London. The chancel offers some very beautiful specimens of carving. Throughout the work foliated ornament of a natural character has been adhered to, and the maple, ivy, thorn, columbine, marsh mallow, and other leaves peculiar to the climate are severally represented. The chancel-arch has some bold and effective diapering on the soffit, with an ornamental cornice running under the wall-plate of the roof. The sacarium is richly and elaborately carved. The lower part of the window on the north side of the sacarium being blocked up by the vestry, has been filled in with panels, into which the rose, lily, and the olive are introduced. The reredos is of alabaster, and is in two stages; the lower stage, against which the altar-table is placed, has a geometrical diapering of coloured marbles, surmounted by a richly-carved cornice, supported by octagonal shafts with carved caps. The upper part is formed of recessed panels, in the centre one of which is an inlaid cross in coloured

marbles. On each side are three recesses filled with alabaster figures of the three Maries, S. John, Nicodemus, and Joseph of Arimathea. Each of these recesses have gables and shafts of varied coloured marbles, surmounted by a richly decorated cornice. The capitals to the piers are treated by an intermixture of the conventional and natural types. Between the nave-arches are also medallions of sculpture; those on the north side containing representations of the early Fathers of the Latin Church, beginning at the east end with SS. Gregory, Augustine, Ambrose, and Jerome; and on the south side, the early Bishops and Martyrs, beginning at the east end with SS. Polycarp, Ignatius, Cyprian, and Clement. The capitals of the baptistery are carved from an earlier type than the rest of the church; bosses of natural foliage, elaborately carved, intersect the groined ribs of the arches. The west doorway being square-headed, the tympanum is filled up solid, and has internally a medallion, containing a carved representation of the pelican feeding her young, illustrative of the care and watchfulness of the Church over her children. Below are the sacred monograms in small medallions. The tympanum externally has, enclosed in a *vesica piscis*, a sitting figure of our Blessed Lord surrounded by cherubs in the spandrels."

In various portions of the church externally are disposed statues and medallions of the Blessed Virgin, S. Peter, and S. Paul, and other Apostles and saints of the New Testament, also Melchisedec, David, the Prophets, S. Wilfred, and S. Blaize. The statues of the Apostles are five feet high.

The pulpit is of Caen stone and coloured marbles. The font, which is circular, is of serpentine, and was an offering from friends of Mr. Akroyd. We should have explained that the ground story of the tower is used as the baptistery.

"The painted decorations have been carried out on an extensive scale under the superintendence of Messrs. Clayton and Bell. The roofs throughout the church are richly decorated. Between the rafters of the nave roof which are of pitch pine and varnished, the colouring is light blue, upon which a geometrical and running pattern is stencilled. The faces of the common rafters are picked out with white stars, relieved by a black margin. The roofs of the aisles, transepts, and chapels or chancel aisles, are treated in very nearly the same manner as that of the nave. The chancel ceiling is panelled with quatrefoil tracery in the panels; it is divided into two bays. The bay over the choir has a rich blue ground with gold stars in the centre of the quatrefoils. That over the sacarium contains a representation of the Angelic Choir, there being two rows of minstrel Angels and two of six-winged Cherubim. The back of the chancel arcading is richly diapered. To carry down the general effect of the colouring the walls of the chancel are treated with designs in medallions. Over the chancel arch is a large composition representing the Adoration of the LAMB as described in the Apocalypse. The 'Agnus Dei' stands in the upper part of the wall, surrounded by a rainbow and glorified by a flood of rays, upon a blue field. He bears the banner of the Resurrection and Victory over Death. On each side of the LAMB is an Angel holding a scroll.

on which is the inscription, 'Holy, Holy, Holy,' and immediately below is a row of Angels, geometrically arranged in line, with outspread wings, and holding scrolls with the words of adoration: 'Glory, Honour, Praise, Blessing, Power, and Riches.' Below these again are the four and twenty Elders, twelve on either side, occupying the spandrels left by the chancel arch, kneeling and casting their crowns before the LAMB. The nimbi of all the figures are in gold. Round the label of the arch is this inscription; 'Holy, Holy, Holy, Lord God Almighty, Alleluia. Blessing and Honour and Glory be unto the LAMB.' In the spandrels of the nave arches opening into the transept, are painted in medallions the emblems of the four Evangelists." The motif of the painting over the chancel arch, of which we have seen a coloured sketch, is manifestly founded upon Fra Angelico, and its composition does Messrs. Clayton and Bell the greatest credit. Mr. Marks was we understand their executive in the actual painting. Numerous texts are painted about the church.

The painted windows are by different artists. Mr. Hardman's productions are in the chancel and chancel chapels, and include the east window, of five lights, containing the history of our Blessed Lord, terminating in the Ascension, with Patriarchs and Prophets introduced (the description is not very clear as to its arrangement); and the two side chancel windows of three lights each, representing respectively the Baptism and the Last Supper. The glass in the "chapels" is also taken from the New Testament. The north chapel bay we may observe, is devoted to the organ. The baptistery likewise contains Mr. Hardman's works, who has also painted the west window, containing the Doom. The west window of the south aisle is by Mr. Wailes, and an offering from Mr. Akroyd's employés. We take this opportunity of explaining that most of the windows are memorial and special offerings. Messrs. Clayton and Bell have painted the clerestory windows, fifteen in number, and comprising as many figures, one to each light, of the Apostles and Evangelists. The north window in the transept, is illustrative of the life of S. John the Baptist: the south transept window, giving the history of S. Peter; and a three-light window in the north aisle of the nave, giving the life of S. Paul. The remaining windows in the church, which are in grisaille and pattern, were likewise produced by these artists.

"The organ, which stands in the north chapel, has two manuals, compass of each C C to F in alt., and a pedal board, compass CCC to D. The external appearance of the instrument is so arranged as not to obscure the painted windows. The case or screen consists of oak panelling up to the impost, above which are four standards connected together by scroll wrought-iron work, holding the ornamental pipes in their places. These pipes are placed at either side, as well as at the front of the organ, and are richly decorated on a gold ground. This organ differs from all others in possessing a new composition movement, the patent property of the builders, whereby one pedal is made to do the duty of twelve or more, in addition to six composition pedals of the usual description. The instrument is from the manufactory of Messrs. Forster and Andrews, of Hull."

The bells, eight in number, were cast by Messrs. Mears. The tenor weighs 25 cwt. 1 qr. 1 lb., and the treble 7 cwt.

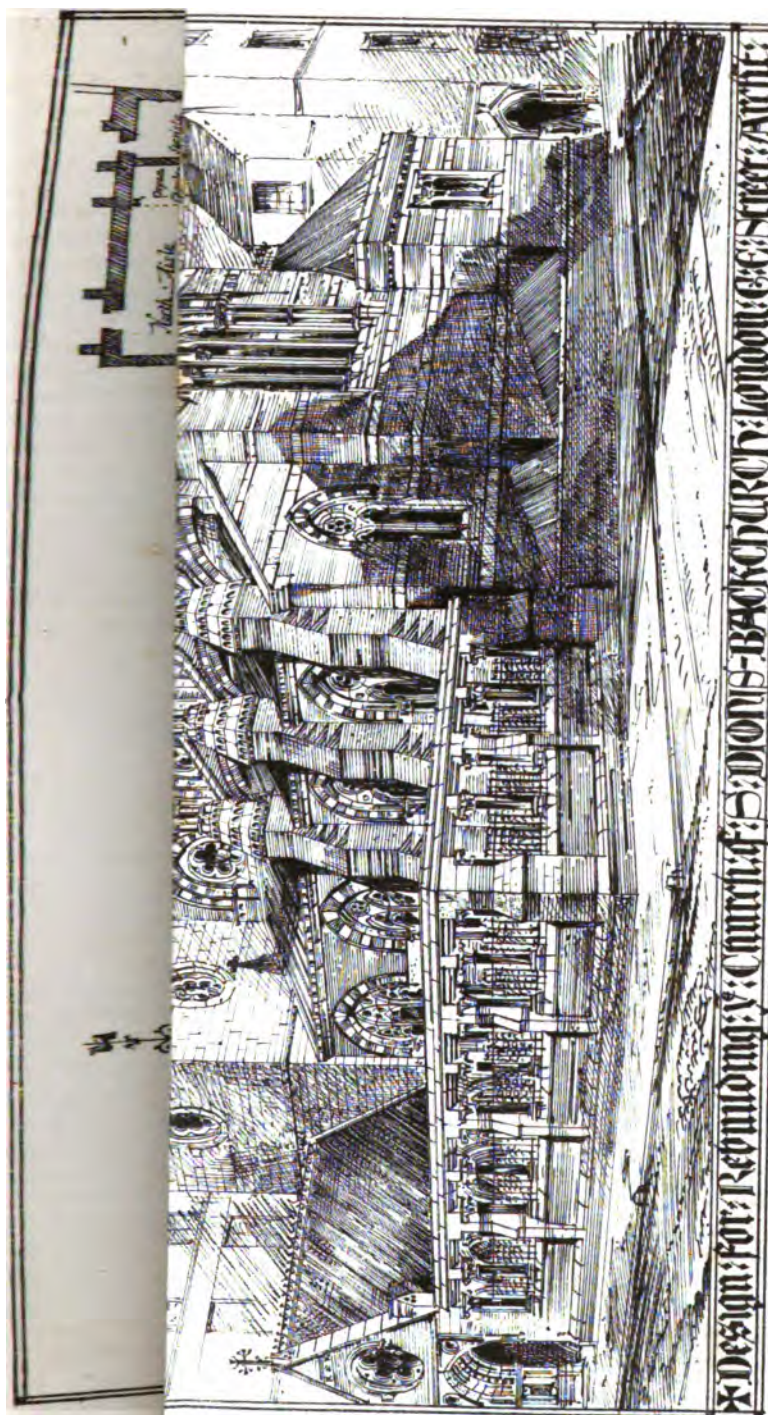
The altar is "of oak, with slightly moulded legs, and is the gift of the Beaumont family. The altar cloth, which is of crimson velvet, has been very beautifully embroidered by two ladies, friends of the founder. The antependium is diapered with stars of various designs; in the centre is the sacred monogram surrounded by conventional foliage, all in rich embroidery of gold-coloured silk. On the altar stand two candlesticks of ornamental design, and on the north side is a brass Gospel desk. The sacred vessels of the Holy Eucharist are very beautiful in design: they are in silver-gilt, and are copied from the earliest types of silver work. The lectern is of brass, and represents an eagle standing on a globe; it has a circular-moulded pedestal with lions for feet."

The pamphlet likewise describes the burial-ground of the parish which is detached, and which contains a chapel, likewise due to Mr. Akroyd's munificence, and built by Messrs. Mallinson and Healey, with the same attention to religious splendour and decency as the church itself. A mortuary chapel of the Akroyd family is attached to it.

It is hardly necessary for us to—but it would be most ungenerous if we did not—repeat that satisfaction which has in so many quarters been expressed since the completion of this church, as a specimen of the triumph of ecclesiology, at once so magnificent and so independent, as that which has been afforded by the noble-hearted founder of All Souls' church.

S. DIONIS BACKCHURCH, LONDON.

THE work of church restoration seems to be at last fairly inaugurated in the city of London. Foremost in importance as well as in time must be reckoned S. Michael's, Cornhill, the marvellous transformation of which under the hands of Mr. Scott, aided by Messrs. Clayton and Bell in stained glass, and by Mr. Rogers in wood-carving, must soon receive from us a special notice. There is also another interesting restoration just completed of the Gothic church of S. Alban, Wood Street; and S. Sepulchre's, Snow Hill, besides other improvements, has just received a stained glass east window from the *atelier* of Messrs. Lavers and Barraud. Nor, of course, are we forgetful of the works, in progress or in contemplation, in the metropolitan cathedral. It is almost certain that other churches will soon follow these good examples. In particular, the drawing which we now give of Mr. Street's proposed rebuilding of S. Dionis Backchurch in Fenchurch Street shows another very hopeful form of the movement. In S. Michael's, Cornhill, Mr. Scott set himself the task of completing a Renaissance interior in a not incongruous style of decoration; but a



*Design: for: Rebuilding: y: Church: of: S: DIONIS-BACK: Church: London: G: E: Street: A: 11: 12:



style, we must add, which is in truth a purification and glorification of Renaissance. Mr. Street, on the other hand, finding the material shell of S. Dionis Backchurch less patient of any such treatment, has resolved to metamorphose it into the peculiar style of Brick Pointed which he has made his own. Retaining the walls as far as possible of the existing fabric, he proposes to rebuild the church according to the accompanying ground-plan and view. It will be observed how very well the existing tower lends itself to this process, from its proportions and the absence of buttresses. Mr. Street has obtained a very dignified belfry-stage, and a most picturesque and effective capping, which will form a good contrast with the other city spires. The machicolated overhanging cornice is a bold but not unsuccessful expedient. Our readers will note that the chancel is to be vaulted in two bays, the pressure of the groined roof being supported by the flying buttresses which span the aisle on the south side. The long covered porch and the enclosure of the churchyard strike us as being very felicitous. We can but express our most earnest hope that all difficulties may be soon removed, and this excellent scheme carried into execution.

While noticing this church we may borrow, from the pages of our contemporary *The Builder*, (July 24, 1858,) the following letter from the architect, announcing his discovery of a mediæval crypt under the existing chancel:—

"The mediæval remains in the City of London are so very inconsiderable, that I am sure I need make no excuse for informing you of a discovery which I have just made in the church of S. Dionis Backchurch, Fenchurch Street.

"I was requested last week by the parochial authorities to meet Dr. Letheby, in order to examine the state of the vaults under the church; and, to my great surprise, on descending into the rector's vault, under the chancel, I found myself in an unaltered crypt of fifteenth century date. This crypt is a parallelogram 9 feet 6 inches from north to south, and 13 feet from east to west, internally. It is covered in with a quadripartite vault: the vault has diagonal ribs, but neither wall nor ridge ribs. The ribs are of the simplest kind, but spring from good corbels in the angles of the crypt, and at their intersections there is carved a bold and effective rose. The height from the floor to the springing of the vault is only 4 feet, and the vault rises a similar height, its arches being everywhere four-centred.

"The filling-in of the vault is chalk, whilst the ribs are, I think, executed in Calverley stone. There is no mark of a window, unless an opening on the south side, now walled up, was one; but I am inclined to think it more probable that this was the door, as the present entrance to the crypt, through an opening close to the south-west angle, has no trace of being ancient. Close to the modern entrance to the crypt, which is through a vault in the south aisle, there still remain some traces of the ancient entrance. This seems to have been a staircase, entered at the west, and descending to the east, roofed with a succession of segmental pointed arches. Both the crypt and the ancient staircase are now full of a decaying mass of coffins and bones; and as it is possible that no architect or archaeologist will again have an opportunity of seeing it, I have given you this particular description of what remains, for two reasons; first, that some record of its existence may be preserved; and, secondly, with a view to calling attention to the possibility of making similar discoveries in others of the city churches. S. Dionis was destroyed in the Great Fire: and I believe that in many other churches, as in it, if any underground erections existed, they would not have been destroyed in the rebuild-

ing. The walls of S. Dionis are built chiefly with Kentish rag, and I am inclined to suspect that this was the material of the mediæval church used again.

“GEORGE EDMUND STREET.”

The parish of S. Dionis Backchurch enjoys, under the will of Giles de Kelseye, dated 18th February, 1377, an estate of which the income is to be devoted to “the amending and sustentation of the books, vestments, and ornaments of the aforesaid church.” This fund has been hitherto misappropriated; but it is hoped that hereafter it may be agreed to devote it to the purposes contemplated by the original trust. It is ample enough to supply, by mortgage on the annual revenue, a sum sufficient for the entire recasting of the church, which, according to the architect’s report, will not cost more than £4,000; and ultimately it is expected that it may be made available for building a rectory-house, with which the parish is not at present provided. Besides which, the yearly income of this fund, exceeding £500 a year, will, if properly applied, extinguish church-rates in the parish for ever.

ECCLESIOLOGICAL SOCIETY.

A COMMITTEE Meeting was held at Arklow House on Thursday, March 1st, 1860: present, A. J. B. Beresford-Hope, Esq., the President, in the chair; F. H. Dickinson, Esq., J. F. France, Esq., Rev. S. S. Greathead, Rev. T. Helmore, Rev. G. H. Hodson, Hon. F. Lygon, M.P., Rev. W. Scott, R. E. E. Warburton, Esq., Rev. B. Webb, and Rev. G. Williams.

The Rev. John C. Jackson, M.A., of 5, Chatham Place, East Hackney, N.E., and Charles J. Phipps, Esq., architect, of 5, Paragon Buildings, Bath, were elected ordinary members.

A letter was read from the Rev. Lambert B. Larking, inviting an union and interchange of publications with the Kent Archæological Society. This offer it was agreed to accept. A letter of thanks was received from the Surrey Archæological Society. A letter of acknowledgment was read from M. Christ. Holst, secretary of the Royal University of Christiania, who also forwarded to the Ecclesiological Society some further Scripta Academica, including a large engraving of the curious wooden structure, the Borgunds-kyrka.

A letter was read from W. M. Fawcett, Esq., hon. secretary of the Cambridge Architectural Society, inviting the Society to attend a congress of Architectural Societies at Cambridge in Whitsun week. It was agreed to reply that a deputation of the Ecclesiological Society would accept the invitation.

Letters were read from R. Brandon, Esq.; G. F. Bodley, Esq.; C. Buckeridge, Esq.; W. Burges, Esq.; J. W. Clark, Esq.; Joseph Clarke, Esq.; Mr. Earp; G. M. Hills, Esq.; J. W. Hugall, Esq.; Messrs. Lavers and Barraud; J. Norton, Esq.; J. L. Pearson, Esq.; G. J. Phipps, Esq.; E. Robson, Esq.; J. P. St. Aubyn, Esq.; S. S.

Teulon, Esq.; W. M. Teulon, Esq.; Mr. Walmsley, and R. J. Withers, Esq.

R. P. Pullan, Esq., met the committee, and exhibited his original sketch for the polychromatic decoration of the interior of S. John's, Hawarden, the design of which, as well as the execution, had been by mistake attributed in the last *Ecclesiologist* to the Rev. J. Troughton. Mr. Pullan also exhibited the drawings of the new church of S. Thomas, East Orchard, Dorsetshire, designed by himself in conjunction with Mr. Evans. He submitted also the photographs of his design for Lille cathedral, which he proposes to publish with illustrative letter-press. He offered a photograph of the west façade for the *Ecclesiologist*; and exhibited his competition drawings for the Cambridge Town Hall, and for the Wallace monument.

The Rev. G. Williams spoke of the unsatisfactory decision of the judges in the competition for the new Town Hall, at Cambridge; and the committee agreed to publish the protest of the Cambridge Architectural Society on the subject. He also laid on the table two papers by Mr. N. Deck on the Ecclesiology of Cambridgeshire.

W. Slater, Esq., met the committee and exhibited an internal perspective of the church of S. Kitt's, as now finished. It was agreed to give this view in the *Ecclesiologist*. He also showed the designs for a new church at Bray, near Dublin, and spoke of the hardship of the interference of the Ecclesiastical Commissioners in all architectural works in Ireland. His drawings for the stall-work of Chichester cathedral were also considered.

Joseph Clarke, Esq., met the committee and exhibited his drawings of a new memorial chapel-school at Orford, Lancashire. He also discussed with the committee the subject for the society's colour-prize for 1861, to be given in connection with the Architectural Museum.

J. W. Hugall, Esq., met the committee and exhibited his designs for the restoration of Alvington church, Gloucestershire; Woolaston church, Gloucestershire; Lullington church, Staffordshire; and Bampton church, Oxfordshire; also his designs for new churches at Fernham, Longcot, Berkshire; and Bourton, Shrivenham, Berkshire.

The Hon. F. Lygon proposed the arrangement of a festival or a union of choirs in connection with the Motett choir. A sub-committee, consisting of the Rev. S. S. Greatheed, Sir John E. Harington, Bart., Rev. T. Helmore, Rev. H. L. Jenner, Hon. F. Lygon, M.P., and the Rev. B. Webb, was nominated to consider the subject.

F. G. Lee, Esq., met the committee, and mentioned his proposed restoration of the remains of the Archbishop's palace, at Meopham, Kent, a building of the time of Henry III.

The committee examined a photograph of a marble reredos designed by G. E. Street, Esq., and carved by Mr. Earp.

The Rev. G. H. Hodson mentioned the present state of the subject of the Hodson Memorial Tomb in Lichfield cathedral. It was unanimously agreed that the new site, now proposed, viz., under the westernmost arch of the south side of the choir—immediately behind the stalls, was a very good one, and better than the original scheme of placing the monument behind the arcade of the south wall of the choir aisle.

W. White, Esq., met the committee and exhibited his designs for a new vicarage at Great Maplestead, Essex, for additions to the church of North Kelsey, Lincolnshire, and for new schools at Monkton Deverill, Wilts.

G. F. Bodley, Esq., met the committee and exhibited his designs for a new tower to Christ Church, Pendlebury, near Manchester, and for a new church in the diocese of Graham's Town.

The committee also examined photographs of the proposed new façade for Trinity chapel, Knightsbridge, and of the new church in Windmill Street, both by R. Brandon, Esq.; designs for a new parsonage at S. Nicolas, at Wade, Thanet, and for the restoration of Hambleton church, Hants, both by W. M. Teulon, Esq.; the designs for the restoration of Merthyr Cynog church, Brecon, and for the rebuilding of Llanlleonfil church, Brecon, both by C. Buckeridge, Esq.; the designs for a chapel to be added to the Poorhouse of Long Ashton, Somersetshire, alternative designs for a new church at Ebbw Vale, Monmouthshire; for the new church of S. Luke, Bedminster, Bristol; for the restoration of Chew Magna church, Somersetshire; for a new vicarage for the same parish; and for new schools at Middlesborough, Yorkshire, all by J. Norton, Esq.; and the designs for Secular-Pointed houses at Folkestone and Durham, and for shopfittings in the same style at Durham, by Messrs. Walton and Robson.

Subsequently a sub-committee met in the Architectural Museum and selected as the subject for the Colour Prize for 1861, a cast of two figures from the hollow moulding of the Porte Rouge of Notre Dame, Paris.

The first public meeting for the season of the Ecclesiological Motett Choir was held, at S. Martin's Hall, on Tuesday, the 21st of February, the Hon. F. Lygon in the chair.

A new feature in the performance was the employment of two distinct sets of singers, one for the Canto Figurato, the other for the Plain Song examples. These latter were sung by members of various parochial choirs in London. The programme we subjoin:—

ANTHEM—"If ye love Me"	Tallis.
ANTIPHON—"Veni Sponsa Christi"	Mechlin <i>Vesperale</i> .
MISSA—"Veni Sponsa Christi," Kyrie Eleison	Palestrina.
HYMN—"Vexilla Regis prodeunt"	Hymnal <i>Noted</i> , 22 ¹ .
MISSA—"Gloria in Excelsis"	Palestrina.
CANTICLE—"Jubilate Deo" (<i>Canticles Noted</i>) 8th Tone, 2nd Ending.	
MISSA—"Credo"	Palestrina.
HOLY COMMUNION—"Kyrie" } <i>Brief Directory of Plain Song and Ac.</i>	
"Creed" } <i>Har. I. Marbeck.</i>	
MISSA—"Sanctus," "Pleni sunt coeli," and "Osanna"	Palestrina.
HOLY COMMUNION—"Sanctus"	B. D. and Ac. <i>Har. I.</i>
"Gloria in Excelsis"	B. D. and Ac. <i>Har. II.</i>
MISSA—"Benedictus," "Osanna," and "Agnus Dei"	Palestrina.
CANTICLE—"Magnificat"	from <i>Marbeck</i> , 8th Tone, MS.
ANTHEM—"Almighty and merciful God"	<i>Semi-Chorus</i> . Goss.
CANTICLE—"Nunc Dimittis"	<i>Marbeck</i> , 5th Tone, MS.
MOTETT—"Break forth into joy"	Palestrina.

THE ARCHITECTURAL MUSEUM.

ON Wednesday evening, February the 8th, a lecture was delivered in the Theatre of the South Kensington Museum, by William White, Esq., F.I.B.A., on "Architectural Uniformity and its Claims."

After asserting these claims, and repudiating the popular notion of uniformity being distinctive of the so-called classic styles as opposed to the Gothic, the lecturer went on to explain some of the various kinds of uniformity, and its great value as an exponent of "motif" in design on the one hand, and on the other the rise of picturesqueness out of structural irregularities if suggested by external circumstances, the effect of slight deviations from uniformity, chiefly in the ductile arts, by following the principle rather than the exact expression of nature; and, in the highest classes of art, the use of æsthetical deviations in geometrical uniformity as a means of "expression." He explained, further, the application of the principle of uniformity to decorative forms taken from nature, and even to subject-painting when employed architecturally, illustrating the whole by diagrams, and by examples from the Architectural Department, as well as by reference to well-known precedents.

The lecture was numerously attended.

Prizes to Art-Students and Artist-Workmen, 1860.

PRIZES FOR MODELLING IN CLAY.—The Council of the Architectural Museum offers three Prizes of £5. 5s., £3. 3s., and £2. 2s., as First, Second, and Third Prizes, (the Second Prize being given by Mr. S. C. Hall, F.S.A.) for the competitors who shall show themselves most successful in designing and executing a model for a circular or a vesica-shaped medallion, fitted for execution in stone, of the head of the late Duke of Wellington, enclosed in a border of foliage or mouldings of the First or Middle-Pointed style. The medallion, including the border, to be not more than 1 ft. 6 in., nor less than 1 ft. 3 in. in its largest diameter, and to be executed in high relief.

PRIZES FOR METAL-WORK.—The Council of the Architectural Museum offers two Prizes of £5. 5s. and £3. 3s., as First and Second Prizes, for the best specimens of a Key, either Mediæval or Renaissance in style, hammered, pierced, or punched, not filed, and not more than 12 nor less than 8 in. in length, with an ornamental handle. Each specimen must be designed by the Competitor.

PRIZES FOR WOOD-CARVING.—The Council of the Architectural Museum offers two Prizes of £3. 3s. and £2. 2s., as First and Second Prizes, (the Second Prize being given by Mr. S. C. Hall, F.S.A.) for the best specimens of a carved oak panel, for one side of the binding of a Church Bible. Each panel must be designed by the Competitor, and be 1 ft. by 8 in. in size.

PRIZE FOR CARTOON FOR PAINTED GLASS.—The Council of the Architectural Museum offers a Prize of £3. 3s. for the most meritorious cartoon of a canopy-head for painted glass, supposed to surmount a figure. The cartoon to be original in design, First or Middle-Pointed in style, in chalk without colour, and on paper, 2 ft. 6 in. by 1 ft. 8 in. in size.

PRIZES FOR COLOURED DECORATION.—The Committee of the Ecclesiological Society (of London) offers through the Council of the Architectural Museum a Prize of £5. 5s., for the competitor who shall show himself most

successful in colouring, according to his own judgment, a cast of a group of figures from the great hollow moulding in the arch of the Porte Rouge, Notre Dame, Paris.

Mr. Beresford-Hope will give £3. 3s. in one or more extra Prizes, if any works appear deserving of such reward.

This being specially a *colour prize*, the same cast for competitive coloration is proposed to all the competitors. The candidate may adopt that medium for applying his colours which he prefers, but he is expected to treat the panel as forming a portion of an architectural composition, and not as a cabinet piece. The original is in stone.

Casts from this panel will be supplied, on application to the Honorary Secretary of the Architectural Museum, at 5s. each, at the Museum, or by payment of 2s. extra for packing and case. Duplicate Casts will be allowed. The Committee of the Ecclesiological Society will itself adjudicate.

GENERAL CONDITIONS OF ALL THE COMPETITIONS.—All Specimens sent in competition for the Prizes must be deposited in the Architectural Museum, free of cost, by the 1st of December, 1860, with the competitor's name and address, and those of his employer (if any,) attached. They will remain the property of the competitor or his employer, and will be exhibited in the Architectural Museum for one month before the prizes are awarded, and also until after the day of presentation. The Specimens must be removed at the expense of the respective competitors. The Prizes will not be awarded unless there appear sufficient merit in any of the Specimens to entitle them to such distinction; but certificates of merit, in addition to the prizes, will be given in such cases as the Judges may consider deserving.

A. J. B. BÉRESFORD-HOPE, PRESIDENT.

GEO. GILBERT SCOTT, TREASURER.

JOSEPH CLARKE, HON. SEC.,

(13, *Stratford Place, W.*, where communications should be addressed.)

March, 1860.

* * Copies of this prospectus may be had of the Attendant in the Gallery of the Architectural Museum; by letter to the Honorary Secretary; or at the offices of the "Builder," York Street, Covent Garden, and "Building News," Old Boswell Court, Strand.

OXFORD ARCHITECTURAL SOCIETY.

THE first meeting in Lent Term, 1860, was held on Wednesday evening, February 1st, in the rooms, Holywell, the Rev. the Master of University in the chair.

Earl Brownlow, of Christ Church, was elected an ordinary member of the society.

The Hon. A. Hay, of Christ Church, was elected a member of the committee.

The President, in introducing the subject proposed for discussion, "The Use of Coloured Materials in the construction of Buildings," expressed his regret at the absence of the gentleman who had proposed the subject, as the subject was in danger of not being so fully discussed as might be expected. He said that the introduction of coloured materials was now beginning to attract considerable notice. There were in Oxford two instances in which coloured materials had been employed, viz., the chapel of Balliol College and the University Museum. There

were not wanting examples of its use in former days ; but it was a matter of doubt whether coloured materials were employed in the exterior as well as in the interior of many old buildings. After calling attention to the existence of alternate courses of stone in the vaulting of the cloisters of Westminster Abbey, he proceeded to remark on the good effect produced by a variety of colour in constructional materials, whether brick or stone, provided there was not too great a display attempted. The use of colour in constructional materials had not, he thought, been sufficiently studied, as yet, to justify any very decided statements as to what rules should be observed in its employment ; but he considered it important not to make too strong a contrast, nor to attempt too much brilliancy. He also called attention to the fact that great care should be taken that the materials should not be of so porous a nature as lose their colour easily.

Mr. Parker advocated the use of coloured materials of construction, as being likely to improve greatly the effect of buildings, observing, at the same time, that red stone was much more liable to lose its colour than others, and hence that its effect was much sooner lost. He thought that there existed a great distinction between the coloured buildings of Italy and those of Gothic architecture. In the former the coloured marble (which was the material almost always employed,) was used to conceal the construction, whereas, in Gothic architecture, the object was always to bring out as prominently as possible the construction. He cited St. George's church as an additional instance of the use of coloured materials in Oxford, mentioning also the vaulting of Exeter Chapel, in which courses of coloured stone had been introduced. He thought it important that the horizontal lines should not be too strong, and expressed his disapprobation of the effect of the windows of the New Museum ; concluding by saying that he thought it a mistake to incur expense in bringing coloured materials from a distance, instead of following the example of former times, and using the material of the country.

The Rev. L. Gilbertson, of Jesus College, coincided in Mr. Parker's remarks about the object of colour in Gothic buildings, and cited cases which had come under his observation, where the materials afforded by the vicinity had been alone employed, and where the juxtaposition of polished and unpolished courses of the same marble had produced the best possible effect.

Mr. Buckeridge objected to the manner in which Mr. Parker wished to restrict architects in their choice of materials. He thought that the increased means of communication with the Continent which were now afforded to travellers, and the greater facilities for transmitting materials from abroad, ought to be sufficient warrant for drawing upon France, Germany, and even Italy for models. He observed that coloured materials must be used in courses, and hence that they must frequently be employed to form horizontal lines, which he maintained were not inconsistent with the principles of Gothic architecture.

The President, in conclusion, called the attention of the meeting to a church now building at Highbridge, near Bristol, and stated that, in his opinion, we had yet to feel our way in reference to this subject,

and that experience would eventually decide much that was now uncertain as to the most advantageous manner of employing coloured materials.

The meeting was then adjourned.

A meeting was held on Wednesday, February 8, the Rev. the Master of University College, President, in the chair. The following gentlemen were elected members of the society:—A. H. Stanton, Esq., Trinity College; H. Wagner, Esq., Merton College; C. J. Edwards, Esq., Brazenose College.

Mr. Parker delivered the first of his series of lectures, on "The History of Architecture in England." He began by observing that the history of architecture is so closely connected with the progress of civilization and the general history of the country, that it is impossible to understand the one properly without some knowledge of the others. And he used the word architecture in its most comprehensive sense, as including human habitations and constructions of all kinds. He considered some of the Cromlechs or Dolmens as probably the earliest structures remaining. Next to these, the pillar stones or Menhirs, and the Druidical circles, which he considered as temples placed in cemeteries, and also serving as places of assembly for the people. In all these respects they correspond with the Gilgals of the ancient Israelites, and the ancient Briton name for them is Galgals. He then gave a concise account of the principal earthworks remaining in England, the British towns on the hills, the Roman camps on the plains, the Roman walls of towns, their hypocausts and tessellated pavements, the remains at Aldborough, and the recent discoveries at Uriconium, and the Picts' Wall, or rather the six successive walls of defence across the north of England, to keep out the Picts and Scots. He considered the latest to have been the only continuous stone wall, that the earlier structures were earthworks only, excepting the castles at intervals, which were built of stone by Severus, the works of Agricola and Hadrian having been entirely earthworks. He confirmed all he stated of this early period by passages from Cæsar, Tacitus, Strabo, and Bede. He then passed on to the Anglo-Saxon, and gave nearly all the passages relating to buildings in Bede and the Saxon Chronicle, showing by the accounts of the devastation of the Danes in the ninth and tenth centuries the extreme improbability of our having many buildings remaining of a date anterior to that period. He considered the crypts of Hexham and Ripon, however, to be really the work of S. Wilfred, and that a small portion of the walls of S. Martin's church at Canterbury belongs to the Roman British period, and that probably the oratory of S. Piran, in Cornwall, and part of the walls of the church at Brixworth, and possibly some few others, may belong to the period between the departure of the Romans and the year 1000; but that the remains of the period are few and unimportant. He mentioned the well-known skill of the Anglo-Saxons in working precious metals, and the recorded instances of the walls of their wooden churches being covered with plates of metal—first of lead, then of gold—and

the probability that their capitals were formed of thin plates of metal beaten out into the usual conventional foliage, and thought there might be some truth in Mr. Skidmore's theory, that these metal capitals afterwards served as patterns for the conventional foliage of stone in the twelfth and thirteenth centuries. He brought this introductory lecture to a close at the year 1000, as he considers the eleventh century, which is to form the subject of the second lecture, as the real beginning of mediæval architecture. His lecture was illustrated throughout with a number of drawings and engravings, some hung up and others handed round, and which seemed to include a representation of every object mentioned, so that the lecture consisted almost as much of a series of pictures arranged in chronological order, with a short account of each, as of a regular lecture. Mr. Parker's principle appears to be, that architecture must be taught by the eye and not by the ear. The lecture was attended by a numerous and attentive audience, and appeared to be very well received.

The President, in thanking Mr. Parker for his paper, called attention to the superiority of the Roman tiles as to material over those usually made at the present time. He also referred to the existence of fret-work ornaments as a feature of sculpture from Caerleon, which was attributed to the Roman period.

Mr. Westwood considered the example in question not to be Roman, and pointed out the irregularity of the design, which was not consistent with Roman ornament.

Mr. Parker cited some instances, as Ravenna, of the fifth century, in which the ornament referred to appeared.

A meeting of this society was held on the evening of Wednesday, Feb. 15, the Rev. the Master of University in the chair.

The following gentlemen were elected members of the society:—E. W. Urquhart, Esq., Balliol; E. Chambers, Esq., Pembroke College; J. Howard, Esq., Magdalen College; and A. R. Blundell, Esq., Queen's College.

The President then called on Mr. Parker for the continuation of his series of lectures on the history of Gothic Architecture.

Mr. Parker gave his second lecture on "The History of Architecture in England," comprising the eleventh century. He considered this as the period when mediæval architecture properly begins, and it was a very important building era which has been commonly overlooked. He said the great building movement began early in the century, and that the earliest efforts were very rude, but a gradual, steady progress was made. Nearly all the remains of churches in what is called the Anglo-Saxon style belonged to this century, and that the date of 1056 given by the inscription on Deerhurst church (now preserved among the Arundel marbles at Oxford) might be taken as a key to the history of the whole, as the characteristic features of the style were nearly all found in that church. Of the hundred churches which possessed the same features in a greater or less degree, some he considered rather earlier and others rather later. He remarked that the long-and-short

work and balusters in the windows marked the hand of carpenters rather than of masons; that these buildings were copied from those which they had before their eyes, as they had no others to copy from, and that they were peculiar to England, because on the continent the people had Roman buildings remaining which served them for models. The Normans, he said, were better masons than the Saxons, and the art of building improved rapidly from a closer intercourse with Normandy. But the Norman mode of building was introduced before the Conquest, and we had considerable remains of the abbey of Edward the Confessor at Westminster (of which Mr. Scott's drawings were exhibited by his kind permission.) The architecture was very massive and simple, and afforded an excellent starting point for the history of the Norman style in England. During the reign of the Conqueror few buildings were completed, though many were begun; forty-eight castles were building, besides several abbeys, and these probably furnished work enough for the Norman masons. But he thought that the parish churches still continued to be built by the Saxons after their own fashion, though with better masonry. The principal Anglo-Saxon churches mentioned as probably built before the conquest were Bradford-on-Avon, Wilts; Earl's Barton, Deerhurst, Gloucestershire; the transepts of Stow, Lincolnshire; and Barnack, Northamptonshire. Engravings of these and several others of the same character were shown, after the conquest, but of the time of the Conqueror. S. Michael's tower, Oxford (which he compared with the keep of Oxford Castle, and showed that there was not much difference between them), he cited as one of the best examples. Sompting in Sussex, S. Benet's at Cambridge, Wootton Wawen in Warwickshire, he assigned also to the time of the Conqueror. Jarrow and Monk's Wearmouth were recorded by Simeon of Durham to have been rebuilt at this period. S. Alban's Abbey was almost of Saxon character, at least the early parts, which were built at this time. Several foreign churches were mentioned, and a caution given that the dates given in foreign guide books were usually those of the foundation only without any reference to the rebuilding. S. Stephen's, or the "*Abbaie aux Hommes*," and the "*Abbaie aux Dames*," at Caen, in Normandy, he showed to have been both almost entirely rebuilt, the only parts of the time of William being the transepts and the lower part of the west front of S. Stephen's, and this work he showed to be very little in advance of that of the Confessor's at Westminster. The original parts of Westminster, the crypt, and the transepts, were of much the same character, and the Royal Chapel in the White Tower of London is not more advanced. Whatever sculpture they found there had evidently been done afterwards, the original work having been quite plain, and the capitals of the cushion shape, a cube with the corners rounded off. As the great advance in the Norman style belongs to the time of William Rufus, he thought it better to defer it to his next lecture.

The President thanked Mr. Parker in the name of the society for the interesting manner in which he had explained his subject, both verbally and by means of illustrations; at the same time he begged to call the attention of members of the society to some unmistakeable

Anglo-Saxon features in the tower of S. Michael's church, in this city, and also to some churches near the town wall of York, but above all to the abbey at S. Alban's, which he stated to be well worth a careful visit.

The meeting was then adjourned till Tuesday, 21st inst.

A meeting was held at the society's rooms, Holywell, on Tuesday, Feb. 21, the Rev. the Vice-Chancellor in the chair.

Mr. Parker read his third lecture on "The History of Architecture in England," comprising the 12th century, or rather the Norman style, beginning with the reign of William Rufus and ending it with Henry II. He considered the last ten years of the 11th century as belonging in architectural character to the twelfth; and he observed that the same rule applies in each of the following centuries. The change of style was not exactly coincident with the century, but the last quarter of each century was a period of change or transition in style. He then explained the gradual change of style during the Norman period itself—from the heavy massive plain work of about the year 1100, such as the White Tower and the Transepts of Winchester, to the comparatively light and elegant work of the time of Henry II., or about 1180; such as the Hall at Oakham, and the Galilee at Durham—and exemplified this by examining all the different parts of a building, and showing the gradual change which took place in each, the better workmanship, and the development of ornament; he included castles, houses, and churches, and showed the same progress in each. (1) Arches, showing by a model the mode of constructing a recessed arch, or an arch of two or more orders; at first, square-edged, then chamfered, then ornamented in various ways, and gradually developing into the succeeding style. (2) The pillars, at first of the same diameter as they are high, as at Westminster, and in the crypt of Gloucester; these gradually increasing in lightness as much in crypts as in other parts, until in the latest Norman work they are six and even eight diameters in height, as in the crypt under Becket's crown at Canterbury, the Galilee at Durham, and the Hall at Oakham. The fashion of ornamenting the pillars and shafts was introduced in the time of Henry I., but became more usual in later work. (3) The capitals became gradually more enriched, and with deeper and better carving. Those of the early period are very plain and clumsy, and those of the eleventh century may generally be distinguished by a plain piece of stone projecting from the centre of each face, in the place of the canticoli of the classical capital, but never carved until the 12th century. Late in the style, a close imitation of the Corinthian capital is used, and then comes the change. (4) Doorways follow the same order; the deep rich doorways are always late, very often inserted in earlier work. (5) Windows are very much the same as diminutive doors in the later period: in the early work they are small and plain. Round windows are not so common in England as on the continent. Domestic windows are generally of two lights, while those of churches are of one light only, excepting in towers. (6) Early masonry is distinguished

from late by the wide joints of mortar between the stones: in late work the joints are so fine as scarcely to be seen at all, as mentioned by William of Malmesbury, in describing the works of Bishop Roger, of Salisbury, about 1119. At Winchester, the work erected after the fall of the central tower in 1107 can be distinguished from the old work by the jointing of the masonry. (7) Surface ornament is used in the later Norman work, ornamental arcades included. (8) Sedilia are peculiar to England, and not found on the continent; a few examples of this period were shown. (9) Mouldings and other details were taken in succession, and the gradual change illustrated by a great number of examples. (10) Norman keeps were the usual habitations of the nobility and gentry of the 12th century in England, on account of their security, and houses were built in imitation of them in Scotland and Ireland, and in many parts of the continent, in disturbed districts, down to a very late period, sometimes as late as the 17th century. The peel-towers of the border countries are diminutive Norman keeps. (11) Fireplaces and chimneys owe their origin to the necessities of the Norman keeps of the 12th century. (12) The practice of vaulting was also partly introduced in them, and the staircases and passages were made in the thickness of the walls, as a security against fires, where there were no vaults. (13) In churches the aisles only were vaulted, until about the middle of the 12th century. Barrel-shaped vaults and groined vaults were used simultaneously, and equally early. Ribs were a subsequent invention after 1100. (14) Houses of this period, as distinct from castles, are only found in fortified towns, and are rare; but the few examples we have are very interesting, and it is in these that the tall round chimney shafts were first developed. (15) The great number of buildings of this period still remaining, made it impossible to enumerate them. The number of monasteries of the Benedictine, Cluniac, and Cistercian orders, founded about this time, enable us to fix dates with accuracy, as there can be no buildings before the foundation, and these serve as a test to compare with other buildings of the older foundations, which have been rebuilt.

The Vice-Chancellor, in thanking Mr. Parker for the lecture, remarked that it would be impossible to add anything to the details to which those present had listened with so much attention.

The meeting was then adjourned.

A meeting of this society was held on the evening of Tuesday, Feb. 28, the Master of University, President, in the chair.

Sir Rowland Blennerhassett, Bart., of Christ Church, was elected a member of the society.

The President mentioned the fact that the society's lease expires on the 25th of March, and that, as the society were not intending to continue it, they had accepted the offer of the University to provide a temporary place for their casts, &c., in the Clarendon Building; he also gave notice that all books must for the same reason be returned on or before the 15th.

Mr. Parker read his fourth lecture on "The History of Architecture

in England," relating to the period of transition, from the Norman to the Gothic style. He began by recapitulating the chief points in the history of the 12th century, and showing the gradual progress which prepared the way for the great change of style, which was only a natural development from what had gone before. It was not the invention of any one mind, nor an importation from any foreign country, but the gradual work of many minds, and of more than one generation, assisted by hints and ideas, taken from many different sources and different countries, with which the people had the opportunity of friendly intercourse. The history of the change is more clearly traced at Canterbury than in any other building, with the help of the contemporary records of Edmer and Gervase, translated and applied by Professor Willis. The Corona, or Eastern Chapel, the work of William the Englishman, is so much in advance of the work of William of Sens, that the chief merit belongs to the pupil, who had greatly improved upon his master. The Cathedral of Sens closely resembles the choir of Canterbury, but not the Corona. He showed by drawings of the two (kindly lent by Mr. Scott for the occasion) that Sens is later than Canterbury, and believed that it was rebuilt, or greatly altered, after the fire in 1184, the year that Canterbury was finished. Other buildings in France were in advance of Sens, such as the south transept of Soissons, probably building at the same time, and especially the Hall and Chapel of Angers, built by Henry II., who frequently held his court there, while this work was going on; and to these meetings of the leading men of the north and south in friendly intercourse he was disposed to attribute considerable influence on the rapid progress of architecture. In the southern provinces they had pointed arches and domical vaults over large spaces, and an excellent school of sculptors, half a century before they had these in the north. On the other hand, the northern people had attained to much greater elevation in their buildings, and greater length in their ground plans, so that each had what the others wanted. The Byzantine domes of Perigord, and the transitional vaults of Anjou and Poitou, had considerable influence on the development of the style.

The churches built by the Crusaders in Palestine have pointed arches, but no Gothic details, and are almost exactly like the churches of the West of France at the same period.

The present Church of the Holy Sepulchre, at Jerusalem, was founded by Fulke, Count of Anjou, in 1140.

But all these influences were indirect, and subordinate to the natural development which took place at home. The change of style had begun at an earlier period, and although the general use of the pointed arch was a matter of fashion, its introduction was primarily owing to the necessities of vaulting. It is recorded that three Greek noblemen from Byzantium were present at the foundation of S. Bartholomew's, Smithfield, and they were probably consulted by the founder as to the plan of the church. The vaulting of the aisles is peculiar, and the vaulting of the central space seems to have been part of the original design, though not carried out by the founder; if so, it is the earliest instance in England of this idea being formed. The round churches

of the Templars had probably some influence in giving new ideas. Buildwas and S. Cross have pointed arches before 1150. Considerable stress was laid on the use of the chisel not being applied to stone carving before 1120, according to Gervase, verified by an examination of the work at Canterbury, and in all the early Norman churches in England, compared with those of later date. After the completion of Canterbury, in 1184, the progress of the new style was very rapid. The Hall at Oakham and the Galilee at Durham, are good examples of late transition about the same date. Before 1200 the Early English Gothic was fully established. In most parts of the continent it was later, but the stamp of each century, and especially of the thirteenth, is distinctly visible everywhere, even where the round arch was continued. A number of drawings and engravings, photographs, casts, and models were employed to illustrate the subject.

The President thanked Mr. Parker for his lecture, and also for the series of drawings with which he had illustrated it; he said that the solidity and imposing effect of all buildings of the Norman style must strike every one; perhaps no building shows this more than Durham Cathedral; the great variety in the carved capitals was also to be remarked. Mr. Parker had mentioned round churches; one had lately been discovered at Dover, of which, however, little remained but the foundations, but which was well worth a visit. He also called the attention of the members to some of the photographs which Mr. Parker had exhibited, which he had just received from the Architectural Photographic Society, and strongly recommended that society to be supported.

Mr. James Parker called attention to a model, showing the necessity of using pointed arches in a vault where the four pillars did not form a square. Mr. Parker explained the drawings hung round the room.

The meeting was then adjourned till the following Tuesday.

A meeting of this society was held at the rooms, Holywell Street, on Tuesday, March 6: the Rev. the Master of University, President, in the chair.

Mr. Parker read his fifth lecture on "The History of Architecture in England," comprising the Early English style of the 13th century. He gave an account of the principal buildings of the time of King John and Henry III., both ecclesiastical and secular, beginning with the choir of Lincoln, the work of S. Hugh, of Burgundy, to whom he also attributed the north aisle of S. Giles's and the Chapter-house, Oxford, showing the similarity of the mouldings and other details. The Presbytery at Winchester, the work of Bishop Godfrey de Lucy, and the Galilee Porch, at Ely, of Bishop Eustace, at the same period, agree also in their architectural details. Salisbury cathedral, the type of the style, was more fully described, and its exact history given by extracts from the account left by the cotemporary Dean Wanda, which also showed the customs of the time, and the manner in which the money

was collected, which was, in fact, by public subscription, and amounted to about half a million of our money. Each of the members of the Chapter gave a fourth part of his income for seven years, and many noblemen and others pledged themselves to annual gifts for the same time. It was begun in 1220, and the choir completed in five years, the nave not until 1258. Nearly all the persons who were assembled at the opening of the choir were kindred spirits, each of them being engaged in building elsewhere, at the same time, or shortly after; Bishop Joceline at Wells, the finest work of the day, the sculptures of it being unrivalled in Europe at that period. Professor Cockerell's work upon them was here referred to.

Ralph Neville, at Chichester, built the vault and clerestory. William of York, Provost of Beverley, was most probably the builder of that magnificent church.

Westminster Abbey was chiefly built at the expense of King Henry III., as appears from the fabric rolls lately found in the Record Office. This church was only briefly mentioned, and Mr. Scott's recent lecture upon it referred to. The Italian workmen employed there on the shrine of Edward the Confessor were considered to have had little influence; the style of their work is exactly the same as Roman work of the 13th century, and the English people did not like it, and did not follow it.

The transepts of York he considered as the work of Archbishop Walter Gray, who was buried there. Skelton church, Yorkshire, is said by tradition to be built of the stone that was left, and an entry on that Archbishop's roll for 1247 seems to confirm this.

The Presbytery of Lincoln, built between 1256 and 1282, is the latest and richest specimen of pure Early English. Of secular buildings mentioned were—the Hall of the King's Palace, at Winchester; two of the round towers of Windsor Castle, with a vaulted chamber, having a central pillar; similar towers and chamber at Somerton Castle, Lincolnshire; the Bishop's Palace at Wells, with its vaulted substructure, and very beautiful hall windows, with detached shafts; and S. Briavel's Castle, Gloucestershire.

The characteristic features of the style were described, and illustrated by a number of drawings, engravings, and photographs, a fine model of Salisbury Cathedral, and plaster casts of mouldings and capitals, which were shown to be the most satisfactory mode of enabling a student to understand the progress of art.

The President thanked Mr. Parker for his interesting lectures, and remarked that, from the very great variety in the mouldings of this period, we might be sure that the artists of those days were not mere copyists. He recommended to the society the study of casts, as a knowledge of the skill required in the construction of the component parts would enable them to form a higher idea of the beauty of the whole. He also observed that marble shafts seemed to have been first introduced at this period.

Mr. James Parker drew the attention of the meeting to a cast which was near him of some foliage, and pointed out that it illustrated the theory of Mr. Skidmore with reference to the connection between foliage and metal-work, viz., that the former was copied from the

latter, since the foliage which they usually found in mouldings, &c., bore no resemblance to any plant with which we were acquainted.

The meeting then adjourned.

A meeting of the Society was held in the Society's Rooms, Holywell, on Tuesday, March 13; the Rev. the Master of University College, President, in the chair.

Mr. Parker gave his sixth and concluding lecture on "The History of Architecture in England," comprising the fourteenth and fifteenth centuries. He enumerated the dated examples of each reign, briefly described their architectural character, and exhibited engravings or photographs, both of general views and of details, such as windows, doors, and mouldings, showing the gradual change of style, and the decline of the art. He considered the reign of Edward I. as the period of the highest perfection, but that for a century afterwards there was hardly any falling off. The characteristic of the Decorated style of the Edwardian period is window tracery: geometrical under Edward I.; reticulated or net-like under Edward II.; flowing under Edward III.; gradually changing into the perpendicular or vertical lines under Richard II.; many examples of the transition from the Decorated to the Perpendicular were shown. He also mentioned that in the time of Edward III. the earlier forms of tracery were used along with the later.

The characteristic ornaments of the Edwardian period are the ball-flower, the four-leaved flower, and the scroll moulding. The ball-flower was introduced into England in the reign of Edward I., and used more abundantly under Edward II., but it had been used long before in the English provinces of France, and came to us from them; its origin he was inclined to attribute to the small round bells used on the fringe of the vestments, similar to those now commonly used on the continent on horse-collars.

The Edwardian castles and the houses of the period were referred to almost as often as the churches, and it was shown that the same change in the style of architecture took place simultaneously in all. The chief features of the fourteenth century were compared with those of the thirteenth and of the fifteenth, and the buildings in Oxford and the neighbourhood were especially used to illustrate all the points mentioned. The distinction between ecclesiastical and domestic windows was pointed out; the windows of halls are frequently mistaken for those of chapels or churches; on the exterior there is no distinction, but inside of all domestic windows, whether of halls or other chambers, there are always two seats facing each other, formed in the sill of the window, sideways to the light.

The Perpendicular style began in the latter part of the reign of Edward III., but was chiefly introduced under Richard II. The earliest example known of this transition is Edington church, in Wiltshire, where William of Wykeham was clerk of the works to Bishop Edington, the founder of that church. The new style was then introduced in Win-

chester Cathedral, first under Bishop Edington, afterwards carried on by Wykeham himself, who also adopted it in his colleges at Winchester and Oxford. The roof of Westminster Hall is of the same period. These fine open timber roofs are peculiar to England, and a very remarkable feature. The fan-tracery vaulting of the fifteenth century is also peculiar to England. The most celebrated examples of it were mentioned: such as King's College Chapel, Cambridge; Henry the Seventh's Chapel, Westminster; S. George's Chapel, Windsor; the Cloisters of Gloucester; and in Oxford the Divinity School and Wolsey's vaults over the choir of the cathedral, and over the bay windows of Christ Church Hall.

Gothic architecture had greatly declined, but still was grand even in its last stage. Bath Abbey church is still a very fine building.

After this time the science of architecture retrograded three or four hundred years, and the Roman buildings, which had been badly copied in the eleventh and twelfth centuries, were again badly copied in the sixteenth and seventeenth. This revival had made no progress, even in its own style; the finest buildings of the revived Roman style are still those of Italy in the fifteenth century.

A comparison of the buildings of the three last centuries, or the sixteenth, seventeenth, and eighteenth, with those of the three previous, the thirteenth, fourteenth, and fifteenth, will show which style has the most real life in it. The Gothic style had obtained so firm a hold in England on the affections of the people that it was very difficult to supersede it; the mixed buildings of the Elizabethan and Jacobean periods have more of the Gothic elements of flexibility and reality than of the stiffness and formality and regularity of the Classical. The dome is not properly a Classical feature—it is Byzantine, and belongs to the Gothic quite as much as to the Classical. The Gothic dome of Sienna is one of the grandest buildings in the world. The Classical façades of S. Peter's at Rome, and S. Paul's in London, are only masks to conceal the real construction. The Gothic is the only style in which the real construction is displayed and made ornamental, and this must always give it a superiority in principle over every other style.

The President said he felt sure that he might convey the thanks of the Society to Mr. Parker, not only for this lecture, but for the whole series of which this was the last. They had enjoyed unusual advantages throughout the series, from the large collection of drawings and engravings by which they had been illustrated. In reference to the period treated of in the lecture, he called especial attention to the success which had attended the application of the style of architecture of late years to all kinds of buildings, both ecclesiastical and civil.

Before the meeting separated, the President informed the Society that this was probably the last meeting which they should have, an opportunity of holding in the splendid room in which they were, certainly no longer with their collection of casts, books, &c., round them, as these were about to be removed. This was necessitated by the committee of the Society not having thought it advisable to renew the lease of the building. For the present, this collection would be removed to an upper room in the Clarendon building; but this must

be considered as only temporary, and he hoped before long a proper room would be provided, in which the fine collection of casts could again be exhibited as they had been hitherto. In reviewing the past history of the Society, he felt peculiar pleasure in being able to address them, having been one of its earliest members, and having seen the great good of which it had been, indirectly perhaps in some instances, the cause. He could not, however, consider that yet the work was accomplished; it was ever growing, and they must keep pace with it. Their giving up so fine a room might, in one sense, appear as if they were retrograding, but their present arrangements, it must be remembered, were temporary, and he hoped that this change would not injure the efficiency and prosperity of the Society.

CAMBRIDGE ARCHITECTURAL SOCIETY.

On Thursday evening, Feb. 9th, 1860, the first meeting of the Society for the Lent term was held, in the Cambridge Philosophical Society's rooms. The Very Rev. the Dean of Ely in the chair.

Mr. T. T. Falkener, S. John's College, R. Hanson, Trinity College, H. B. Beedham, Clare College, T. Miller, Trinity College, were elected members.

Dr. Goodwin then made a communication concerning the Lantern at Ely; he showed by a model the original construction by Alan de Walsingham, carefully pointing out the alterations which it has undergone, so far as can be ascertained. He showed that it was originally a Campanile, for there exist documents giving a detailed account of the bells. He carefully explained the several questions which are being discussed concerning the present restoration. In conclusion, he stated that they are still in want of funds for carrying this out. He mentioned that the *Times* had made a clerical error of £1000 in its statement of accounts. They have really under £3,500, whereas the *Times* made it appear that they had under £4,500.

They intend to commence work in the spring, but earnestly hope that friends to the undertaking will come forward and assist.

After some discussion the meeting adjourned.

On Thursday evening, Feb. 23rd, the second meeting of the Society for the Lent term was held in the Philosophical Society's rooms, the Rev. H. R. Luard, in the chair.

Mr. R. F. Woodward, Trinity College, was elected a member.

The chairman then called on the Rev. G. Williams, of King's College, for his promised lecture on Roman Basilicas.

Mr. Williams traced back the history of the Roman Basilica to the original Stoa Basileios at Athens, which derived its name from the Archon Basileios, as being the court where he administered justice. The first was introduced to Rome by the celebrated Marcus Porcius

Cato (B.C. 210) from whom the Basilica then erected was named Porcia. This was shortly followed by the Basilica Sempronia, built by Titus Sempronius in 171 B.C., from which time the wealthy citizens of Rome vied with one another in erecting these public monuments of their wealth until the city numbered no fewer than twenty; Paulus Emilius, Julius Cæsar, Pompey, and Augustus being among the founders. The lecturer traced the modifications which they underwent in their form and in their use, being originally mere open cloisters designed for judicial purposes, therefore situated near the agora or forum, but afterwards developed into magnificent buildings and used not only as law courts, but also for mercantile and commercial purposes, as the Exchange in London and our large manufacturing cities. He then described the ground plan and arrangements of the Basilicas, which all followed one general type, being large rectangular buildings, with side aisles, single or double, generally with galleries, having at the extreme end, opposite the principal entrance, a semicircular recess, in the centre of which was the curule-chair of the presiding judge with his assessors on either side. He mentioned the *cancelli* or screens of lattice-work by which portions of the area were set apart for particular purposes, from which we derive the words *chancel* and *chancellor*, and illustrated the *exedrae*, or chambers attached to the Basilica, from the Senate-house, at Cambridge, and the Public Halls of Birmingham, Leeds, and Liverpool. He particularly described from Pollio Vitruvius the Basilica erected by that renowned architect at Fanum, and considered it not improbable that he might also have designed those of Pompey and Cæsar in Rome, as he was military engineer and architect to the latter in Africa, B.C. 46, and dedicated his well-known Treatise on Architecture to Augustus in extreme old age. The lecturer then showed what features the Christian churches, especially those of the Romanesque period, had borrowed from the Roman Basilica, and illustrated his remarks by the curious discovery made by Professor Willis, in Norwich Cathedral, of the remains of the old episcopal throne in the centre of the apse, occupying the very position of the presiding judge in the Roman Basilica. These analogies Mr. Williams accounted for, not only by the fact that many Roman Basilicas were converted into churches under Constantine, for which he adduced historical evidence, but also by the further observation that the earliest churches were built on the plan of the Basilicas—that being found the form best adapted to the Christian worship and ritual. This remark he proceeded to illustrate by two of the earliest Christian Basilicas, with which he was most familiar, viz., those erected under the Emperor Constantine at Bethlehem and Jerusalem, the arrangement of which he described, referring for further illustration to the description given by Eusebius of the Basilica of Paulinus at Tyre, in which the dedication sermon was preached by the historian, and to the description given by S. Paulinus of Nola, in his letter to Severus, of the Basilicas erected by himself both at Nola and Funda. He alluded, in conclusion, to the seven Cardinal Basilicas of Rome, which he had not himself seen, and which did not properly belong to his subject, which was the Basilicas, not of Christian, but of Pagan Rome, in their bearing on the history of Ecclesiastical Architecture.

The lecture was illustrated throughout by the ground plans and drawings in the magnificent work of Canina on Christian Architecture.

The chairman, on thanking Mr. Williams for his lecture, drew attention to several points which had been alluded to by the lecturer, amongst others the peculiar arrangement for the bishop and his clergy in the early Christian Basilicas. Some discussion was also raised as to the orientation of these churches, after which the meeting separated.

On Thursday evening, the 8th March, a meeting of the Society was held in the Philosophical Society's rooms; Mr. C. H. Cooper in the chair.

Mr. Fawcett read a few notes on the churches of Basingbourne, Abington Pigotts, and Guilden Morden, explaining some curious parts about them.

Mr. J. W. Clark then read a paper on the history of All Saints' church, Cambridge, which we publish in another part of this number.

After some discussion, the meeting adjourned to Thursday, March 22.

On Thursday evening, March 22, the fourth meeting of the Society for the Lent term was held in the Philosophical Society's rooms, the Rev. the President in the Chair.

Mr. J. R. Lee, Caius Coll., was then elected a member.

The Rev. H. R. Luard, Trinity College, made some remarks concerning the Congress which it is proposed to hold in Cambridge at the close of the Easter term. He announced that Whitsun week had been decided upon as the most convenient time, and that prospectuses of the proceedings will be issued nearer the time.

Mr. J. W. Clark, Trinity College, then read a paper upon Roman Catacombs. He discussed the derivation of the word catacomb, and thoroughly explained the nature and construction of these curious subterranean caverns. The several theories of their origin were fully discussed, and several narratives of authenticated Christian martyrdoms were related. Illustrations were exhibited of the curious chapels found in them, but the description of the decoration and colouring of them was left for a future lecture, which Mr. Clark hopes to give next term. After some discussion the meeting separated.

ARCHITECTURAL SOCIETY OF THE ARCHDEACONRY OF NORTHAMPTON.

At a Committee Meeting, December 12th, 1859, Rev. Lord A. Compton in the chair—present, Revds. C. Smith, W. Butlin, M. Gregory, H. I. Bigge, T. James, H. L. Elliott, &c.—the minutes of the last meeting were read, and the Rev. J. C. Jenkins, Roade, was elected a member. There were presented the Report of the Ecclesiological

Society, and the Royal Dublin Society, from the respective Societies. Plans for a new chapel at Catesby, by Mr. W. Gillet, were examined and discussed, and several suggestions made respecting them. A letter was read from the Rev. Canon Argles, relating to some very interesting discoveries just made in the old Saxon tower of Barnack church. He stated that on removing the soil of the floor for repavement, it was discovered that the triangular-headed niche in the west side of the tower, which has been a great puzzle to antiquaries, was found to be the canopy of a sedile or throne, the stone seat and the step before it having been heretofore covered up since the time the floor of the tower was raised, probably when the additions were made to it in the fourteenth century. The riser of a stone bench was also discovered to the north of the chair of state, continuing round the north side of the tower. It was suggested that in Saxon times the base of the tower was used as a place of judicature of the ecclesiastical convocation of some sort or other, and Mr. Bloxam supposed it might be for monastic chapters, with reference to the early connection of Barnack with the cell of S. Pega, at Peakirk. The discovery is interesting as affording certainly the oldest example in England of a chamber for public meeting with its original arrangements preserved. The very large size of the tower arch, large even for later times, but extraordinarily so for its Saxon date, implies the connected use of the tower with the nave, and that the ground-chamber of the tower bore a much more important office in Saxon than in after times. It was strongly advised that the original level should be regained, and nothing done in the way of restoration, except what was necessary for the safety of the structure. The sub-committee who had visited Finedon and Raunds churches, reported severally upon them. Designs for a bell turret, by Mr. G. E. Street, for Ide Hill, Kent, and for the reseating of Edenbridge church, in the same county, were exhibited. Also the ground plan for Owston church, Leicestershire, by Mr. Goddard, in which several alterations were proposed. A sub-committee was appointed to arrange a badge and seal for the society, of which the Eleanor cross of Northampton was suggested as the chief feature.

At a committee meeting, held on Tuesday, February 14th, Edward Thornton, Esq., in the chair, the minutes of the last meeting were read. A letter from the Rev. E. Trollope was read respecting the illustrations of the paper on the Roman remains at Apethorpe. The reports of various Cottage Improvement Societies were presented by the secretary. A portfolio of plans for new churches, sepulchral brasses, &c., from Mr. Slater, was exhibited; it contained designs for a new church at Tedworth, in memory of the late Assheton Smith, also of a church at Moggerhanger, near Bedford, and one of granite for Bray, near Dublin. Lord A. Compton exhibited the designs for the chancel seats at Easton Maudit. A design for a badge, or book plate, for the society was approved. That of a seal was referred to sub-committee. £2. 2s. were voted towards procuring impressions of an ancient seal relating to this archdeaconry, of which Mr. Ready, of

Lowstoffs, has more than a hundred and sixty. The formation of a Parochial Choral Association, under the patronage of the Bishop and Dean, was announced; also an invitation from the Lincoln Architectural Society, to join their meeting at Worksop, in the first week in June. The secretary informed the committee, that the long hoped-for work of the restoration of S. Sepulchre's, was at length to be commenced in earnest. The committee last week had resolved to commence the first portion, which includes all the enlargement but the second north aisle, the funds in hand justifying this first instalment. A large sum will still be required to carry the work on to completion, but when once the works are begun, it is proposed to call a public meeting of the town and county, to raise funds for the whole work. The committee promised all the aid in their power.

NEW CHURCHES.

Holy Trinity Chapel, Knightsbridge.—The old chapel of ease, Knightsbridge, (the oldest proprietary chapel, we believe, built in England, and the only remaining fragment of an ancient lazar-house,) so ungracefully conspicuous from Hyde Park, has just been pulled down, to be replaced by a more ecclesiastical building, by Mr. R. Brandon. The design for the west end, which is all that we have seen, seems a clever adaptation of a church façade to a street line. Depth is obtained by setting off the elevation in three receding stories. In the lowest story effect is given by pattern work in different colours, like the flint decoration of the Eastern counties. The next stage is arched, a lofty double doorway, with a carved tympanum, and a pediment above, rising to the height of both stories. The chief feature of the uppermost story is a large four-light window, of two subfenestrations, with a large circle in the head. The gable line on the (ecclesiologically) north side breaks out into a square projection, balancing an octagonal turret and low spire (with semi-hipped lights) which springs from the opposite angle. We shall describe the church at greater length when built; in the meanwhile we congratulate Mr. Brandon on the thought and ingenuity which he has shown.

Christ Church, Pendlebury, Manchester.—To this poor modern church Mr. Bodley has lately added one of the most successful towers that we have seen. The type adopted is that of the Campanile, translated into the details of Northern Pointed, with a strong admixture of the features peculiar to the Romanesque belfries of Normandy. The roof is gabled, and there are tall double belfry-windows, with granite shafts between them. The proportion is very good, and the mouldings and stringcourses, &c., are carefully designed. It is a curious contrast in many respects to the severe gabled tower designed by Mr. Butterfield, at S. Matthias, Stoke Newington.

S. Luke, Bedminster, Somersetshire.—This new church is building, at the cost of £5,000, from the designs of Mr. Norton. The style is advanced Geometrical Pointed; and the material is the local Pennant stone,

with ashlar dressings of the Combe Down stone, and relieving arches constructed of Bath stone and old red sandstone combined. The plan contains chancel, nave, and aisles, the chancel ending in a three-sided apse. The aisles are gabled transversely to the nave. The interior arcades have tall clustered shafts; and the open roofs are of timber. As for the arrangements, we are sorry to observe a small western gallery, as well as a prayer-desk at the east end of the nave on the south side. The tower is engaged at the west end of the north aisle. It has a tall octagonal belfry-stage (with a lofty octagonal turret, ending in a spirelet, at each angle of the square), from the top of which springs a slender octagonal spire, with spire-lights on each face. There is something rather displeasing to the eye in the junction of the lantern and its spire. The tracery of the windows throughout is of an ornate type; and the west door, as well as the foliated portal which occupies a bay of the north aisle, are enriched with pedimented canopies, borne of shafts, of a rather Italianising kind. There is much merit in this design; but we confess that we do not much like the transversely gabled aisles, in spite of the richness of their effect, and the enlargement of the windows which this arrangement allows.

It is with great pleasure that we announce that a properly designed chapel is being added to the *Union House of Long Ashton, Somersetshire*, from the drawings of Mr. Norton. The whole expense, amounting to £1,356, is to be borne by a local magistrate, who wishes to be anonymous. The chapel is cruciform, which is not an inconvenient plan for a congregation which must be classified, like that of a Poor-house. It is connected by a covered cloister, simply but well treated, with the House. The style is Early Pointed, with plate tracery. The effect of the exterior would have been better, we think, had the roofs been of the same height. As it is, the chancel is lower than the nave, and the transept-ridges are lower still. There is a sacristy at the north-east of the chancel, and a bellcote crowns the west gable. The arrangement of the interior is fair, with the exception of a two-faced reading-pew. The material is Dundry stone. We are especially glad to be able to record the erection of a proper chapel for the use of the inmates of a workhouse.

S. Thomas, East Orchard, Wilts.—A small new church, designed by Messrs. Evans and Pullan. There is a chancel 16 ft. long by 12 ft. 6 in. broad; a nave 42 ft. 6 in. long by 21 ft. 6 in. wide, with a sacristy at the north-west and a porch at the south-west. The ritual arrangements are very good; the style is the simplest First-Pointed. The lights throughout are small lancets. The east window is an unequal triplet, and the west wall is pierced with an unequal quintuplet. The design is generally satisfactory: but the bell cote, which was intended to be placed over the division between nave and chancel, but was actually built on the west gable, is far from good.

S. —, Fernham, Longcott, Berks.—A new church by Mr. J. W. Hugall. There is a chancel, 18 ft. by 14 ft., a nave 40 ft. by 20 ft., and a south-west porch. The chancel here is decidedly too narrow. The style is Middle-Pointed; and the detail is fairly carried out, without exaggeration. In fact, some of it strikes us as being commonplace. There is a bellcote on the west gable, bracketed on a buttress which

divides two tall lancets with circles in their heads. The gables are coped. The internal arrangements are satisfactory, to some extent. The nave has low open seats; the chancel has, on the south side, a prayer-desk with subcellæ for three choristers, balanced by an harmonium and three subcellæ on the opposite side. There is a low stone pulpit, the design of which is not pleasing; that of the font is much better.

S. —, Bourton, Shrivvenham, Berkshire.—A small new church from the designs of Mr. Hugall. It contains a chancel 24 ft. by 16 ft., a nave 47 ft. by 22 ft., and a south-west porch. The style is Middle-Pointed, with tracery affecting the plate kind. The arrangements are good. The reredos, we are glad to see, is arranged for bas-reliefs, with an interlaced carved cross in the middle.

Cemetery, Durham.—A simple lichgate, of good design, has been added to the churchyard of the parishes of S. Mary-le-Bow and S. Mary the Less by Messrs. Walton and Robson. A metal cross-patée, in the middle of the ridge of the roof, is a feature never found, we believe, in ancient examples.

S. —, Llanlleonfil, Brecknockshire, is to be rebuilt by Mr. Buckeridge. The chancel and nave—according to the local type—form together a parallelogram 54 ft. in length by 19 in width; and there is a sacristy on the north side. The arrangements are very good. There is a simple square wooden bell-cote on the west gable. The architect has splayed the buttresses at the foot, to give character to the design. Mr. Buckeridge has retained the old foundations, and the single trefoil-headed window of the original building which has survived forms the pattern of the new ones. The church is to be built of native stone with dressings, and to be roofed with the stone slates of the district: the floor being laid with unglazed black and red tiles.

S. —, Burbage, Buxton, Derbyshire.—We cannot congratulate Mr. H. Currey on his design for this new church. The style is Pseudo-Romanesque. There is a low square central tower, surmounted by a very low square pyramidal capping, an apsidal chancel, two transepts, a nave and two aisles—under separate gables, a vestry between the chancel and south transept—with a transverse gable and a south-western porch. It is absurd to make a parody on so small a scale of so grandiose a plan. Rude buttresses, cumbrously splayed outwards at their footing, and heavy copings to the gables, are intended, we suppose, to produce an effect of rugged simplicity. There are large round-headed windows throughout the church; and in the south transept façade a pair of these lights is surmounted by a large multi-foiled circle. We cannot think that this design has solved the problem of the fitting church for the climate and scenery of the Derbyshire High Peak.

S. —, Bray, near Dublin.—Mr. Slater has prepared the designs for a church of considerable dimensions, to be erected at Bray,—a populous suburban watering-place near Dublin. The plan consists of a clerestoried nave and aisles of five bays, chancel and aisle, sanctuary, vestry to the south, and tower and spire to be hereafter attached to the western bay of the north aisle. The style is transitional between First and Middle-Pointed, suited to the local granite of which the

church is to be built, and to the not very large funds in hand. The roof is of wood, coved, and as there is no chancel-arch the distinction between the chancel and nave is made by piers, and by a broad rib in the roof. The pillars are alternately quatrefoil and circular, with foliated capitals. The west window is a triplet of three equal windows, each of two lights trefoiled in the head, and with a cinquefoil pierced in the solid tympanum. It seems an effective composition. The end windows of the aisles are single lights trefoiled; the aisle windows are of two lights, trefoiled in the heads with a circle pierced in the tympanum. The clerestory consists of trefoiled couplets. The east window, in full Middle-Pointed, of five lights, seems rather too late for the remaining church, but we believe the design is to be modified. The chancel rises two steps above the nave, and the sanctuary on two more; the reading-desk being placed against the south pier (unfortunately looking west), and the pulpit opposite. The sanctuary is ample. The font stands in the north aisle, just within what will be the door from the tower: there is also a west door. The organ is to be placed in the south aisle, against the wall, just behind the chancel pier. The seats are open and face eastward, those in the chancel being arranged longitudinally. The tower is boldly buttressed of three stages, the first blank, the second only pierced with a small light in each face, and the third with long belfry couplets, from which springs on haunches an octagon spire rising out of a coronal of gabled lights. This composition is original and good: only we wish that the belfry spire could be pushed rather higher, as at present it begins below the roof line. In Ireland, where, as we need not say, church building is at a much lower ebb than in England, a church so dignified and correct cannot fail to produce an excellent effect. The dimensions are: nave, 89 ft. by 32 ft. 9 in. to the centre of the columns; aisles, 14 ft. 10 in. each in width; chancel, 36 ft. long.

New church for the Diocese of Grahamstown.—We congratulate Mr. Bodley on his design—in the simplest possible Pointed, scarcely more than mere chamfered work—for a new church in South Africa. The plan contains a chancel, with round-ended apse, a vestry on its north side and an aisle on its south; a clerestoried nave with two aisles, and a western porch—ingeniously contrived so as to exclude the wind, which requires in that climate to be especially guarded against. The internal arrangements are strictly correct; and the chancel is fenced by a low stone screen. The chancel proper stands below the tower, which is of massive and dignified proportions, and has a low square pyramidal capping. The aisles are very low, but the clerestory fully developed. The windows are plain, tall, chamfered lancets, but at the west end there are chamfered circles over couplets of trefoiled lancets. The arcades are of four arches rising from low cylindrical shafts. The spandrel spaces are relieved by large sexfoiled circles. Great character and a most excellent effect result from the good proportion of these simple details. The tower forms an open lantern over the choir. The apse roof is boarded. The west porch is a lean-to, with doorways north and south, so that one or other may be closed, according to the direction of the wind. This design is one of great vigour and promise.

NEW SCHOOLS.

Choristers' school, &c., Ely.—Mr. W. M. Fawcett, B.A., has in hand a very interesting work of restoration and improvement in the college at Ely. Many of our readers will recall the mutilated buildings on the north side, and the ruined gateway communicating with High Street. The Dean and Chapter intend to restore and renew these remains; making a muniment room over the gateway, a dwelling-house for a porter, and a clerical room and library on the east side, and on the west side a small house for the master of the choristers, and an upper and lower schoolroom for the boys. This work is cleverly enough managed; and we are truly glad that it is to be undertaken. But we are not quite sure that Mr. Fawcett would not do better to eschew too much uniformity. Let the attics of the two dwelling-houses rise above the other roofs; and the gateway and muniment room might surely—if the groining is to be altogether new—be very advantageously raised. For our own parts we should like to see the old collegiate type so far innovated upon as to gain larger, and less monotonous windows. However, the parts of the design most requiring alteration are the elevations of the gateway. Such screens as are shown are very far from true Pointed feeling. It would be better to make the fire-proof roof of the muniment room transversely gabled, and so at once to break the horizontal ridge of the roof, and to avoid the necessity of these castellated screens. The window, moreover, in the muniment room seems to call for some more distinctive treatment.

Mr. Norton has lately completed, at the cost of £2,000, some rather important schools at *Middlesborough, Yorkshire*. The material is red brick, diapered with blue bricks, the windows and dressings being of the local sandstone. The style is Pointed, judiciously carried out. We think the planning and arrangements very convenient. The plan is cruciform, as it were; the boys' schoolroom being in the nave, the girls' in the transept, while the other arm of the cross is used for the 'gallery' and sewing-room. There is a dwelling-house at each end. The general effect, however, of the group is low and straggling. Would it not have been possible in this case to have gained height and economised area?

A memorial school, intended to be temporarily used also as a chapel, has been built, from Mr. Clarke's designs, at *Orford, Lancashire*. The schoolroom is 51 ft. long by 24 ft. broad, and has a class-room, with separate porches and lobbies for the boys and girls. The character of the design is good Pointed; the windows are traceried in timber.

Mr. White has designed for the parish of *Monkton Deverill, Wilts*, a new school, very small, but unusually good, considering its great simplicity.

NEW PARSONAGES.

A new vicarage at *Chew Magna, Somersetshire*, has been designed by Mr. Norton. The style is Pointed; but a greenhouse, which forms part of the plan, scarcely recalls the style in its detail.

Great Maplestead Vicarage, Essex.—This house is designed by Mr. White, with his usual extraordinary cheapness, and his usual picturesqueness, arising from the natural irregularity of the ground-plan. The style is plain Pointed, very carefully and modestly worked out.

Mr. W. M. Teulon has built a new parsonage, in Late Pointed style, at *S. Nicolas at Wade*, in the Isle of Thanet. The design is rather formal; but the arrangements seem to be convenient, and an entrance-hall, of unusual size, forms a feature seldom met with in cheap houses of this kind.

CHURCH RESTORATIONS.

Durham Cathedral.—The restoration of the central tower has proceeded successfully since our last notice. It became necessary to renew the whole of the south buttress on the east side, which was found to be very defective, and patched up with Roman cement. Three statues, displaced some fifty years ago, have been restored; and the Dean and Chapter, we are glad to hear, have ordered the replacement of all the old statuary of the lowest stage. These are preserved in a crypt, and only need slight repairs. Before being refixed they are to be saturated with shellac.

S. Mary, Chickney, Essex.—a small and very early fabric, with later insertions, consisting of nave and chancel only, with small western tower, has just been set in order, mainly at the cost of the rector. The east window, a large Middle-Pointed insertion, of three lights, has been restored, in accordance with some fragments of tracery which were supposed to have belonged to it. The chancel-arch has been rebuilt, and a very curious hagioscope on its north side restored. The chancel has been stalled, and the nave cleared of pews and substantially benched in oak. The chief feature of interest, however, is the restoration to its sacred use of the ancient altar-slab, which had for centuries been imbedded in the pavement.

S. Mary, Broome, Suffolk.—The chancel of this church has just been sumptuously fitted, at the expense of the rector. The chief feature is a very elaborate and costly reredos of stone, in seven compartments. The centre one contains the Crucifixion, and four others as many scenes from the Passion of our Blessed Lord. The east window, a Third-Pointed one, of four lights, is filled with some very moderate grisaille; but this is an earlier work. The same remark, however,

applies to the side windows, which contain figures. The roof is elaborately polychromed, and all the altar-fittings of the best description. The chancel proper is elegantly stalled. A north chapel, separated from the chancel by two curious circular arches, of Middle-Pointed date, is also fitted with elaborate open seats; the greater part of it is, however, occupied by the well-known tombs of the Cornwallis family, with recumbent effigies; these have been restored, and now perfectly blaze with heraldry. It is proposed shortly to carry on the work into the nave, and to rebuild its north aisle and porch.

S. Mary, Ricklinghall Inferior, Suffolk.—This very interesting church has just been refitted by Mr. Wyatt. The church is noticeable for its round tower of early date, which has an elegant octagonal belfry-stage, of Third-Pointed work, but chiefly for its very large and beautiful south aisle, of very rich and pure Middle-Pointed. Mr. Wyatt has simply re-arranged the interior,—not, however, in a very satisfactory manner,—and made good the stone work. Unfortunately, he has missed the opportunity of restoring the very beautiful five-light east window of the aisle. This was filled with Late Third-Pointed tracery, which has just been reproduced; whereas the neighbouring church of Thelnetham contains an exactly similar aisle, together with the original east window, of great beauty, and enriched with ball-flower. As it is, we see a most beautiful arch of several orders, with richly-moulded jambs shafts and cornice underneath, filled with the very poorest tracery, just one remove from debased. The font is without a cover, and a large reading-desk occupies the nave; while the chancel-stalls seem far more suited for the purpose. For this latter arrangement Mr. Wyatt alone is responsible.

S. —, North Kelsey, Lincolnshire.—In this church Mr. White has made some very successful additions and restorations. The nave is new, and a north aisle is added; and a new vestry is built on the north side of the unusually long chancel. The new arcade is of four arches, sustained by slender and graceful cylindrical piers. The tracery is simple and good, and without eccentricity; and the fittings are appropriate. There are quasi-stalls in the chancel; and an organ is placed north of the chancel. Marble is judiciously introduced throughout the work.

S. Peter, Hambledon, Hants.—This interesting church is about to be re-seated and re-arranged by Mr. W. M. Teulon. The plan is curious, being two aisles—so to call them, divided by an arcade. The chancel is not (we think) properly fitted, the children being crowded into it in longitudinal sittings. A Scudamore organ is introduced.

S. Cynog, Merthyr-Cynog, Brecknockshire.—Mr. Buckridge has restored and re-seated this little church. It is a long parallelogram, 86 ft. long by 22 broad, the chancel reckoning 33 ft. of the entire length. And there is a rude low embattled square west tower. New windows, very well managed, are introduced into the nave, and there is a new east window of three trefoiled lancets, of unequal height. The chancel receives appropriate new sittings. Under the modern ceiling has been found the original 14th century roof, in good preservation. The arched principals of this roof are only 6 feet apart. The

high chancel-screen, dating from the 14th century, with remains of its original colouring, will be restored and re-fixed.

S. Andrew, Alvington, Gloucestershire.—This little church, defiled by pews and galleries and the like, is being restored and re-arranged by Mr. Hugall. A new porch is added which contains a statue of the patron saint in a niche. What we least like in this work is the internal arrangement of the east end, which has nothing but two tall trefoiled arcades on each side of the altar. This is not a satisfactory kind of reredos. The ritual arrangements are transitional: for example there is a two-faced reading-desk.

S. Andrew, Wollastone, Gloucestershire.—This is a rather curious church, very long for its breadth, and with a tower north of the nave. It has been miserably treated. Mr. Hugall partly rebuilds it, and restores it. The re-arrangements, though a great improvement, are not quite satisfactory. And, architecturally, we cannot approve of the coupled marble shafts used instead of piers in the nave arcades: and the chancel-arch, for no reason that we can see, is supported in the same way, on slender coupled shafts, which stand detached a foot or two from the walls. This is an eccentricity to be regretted. The idea was borrowed, but not felicitously, from the cloisters of Tongres in Belgium. The chancel-roof is somewhat heavy in effect. The lower stage of the tower is made use of as a vestry.

S. Mary, Rampton, Oxfordshire.—This fine ancient cruciform church is restored and re-arranged by Mr. Hugall. It was full of pews and galleries, and had a prayer-desk in the middle of the nave. No task is more difficult than the adaptation of such a ground-plan as this to the requirements of a modern town congregation. Mr. Hugall has succeeded very creditably in the attempt. He retains the old returned stalls in the choir; and in the lantern under the central tower he places a light prayer-desk. We cannot commend the coarse arading instead of a reredos at the east end. The fabric seems to be judiciously restored where necessary.

S. Andrew, Chew Magna, Somersetshire.—Mr. Norton has in hand the restoration and re-arrangement of this fine specimen of the Somersetshire type of churches. The new seating is good, all the pews being open: but it is doubtful whether it is advisable to pack away the children at the west end of the south aisle. A splendid high-screen, running across the aisles as well as the nave, is of course preserved.

NOTICES AND ANSWERS TO CORRESPONDENTS.

To the Editor of the Ecclesiologist.

March 1, 1860.

MY DEAR SIR,—In reply to an inquiry in your 'Notices to Correspondents' in a number or two back of the *Ecclesiologist*, I have been for some time intending to say that I have got a copy of the "History of

Pues" in my possession, but it is bound up with other ecclesiological pamphlets, and I do not wish to part with it.

I would of course *lend* the volume to any trustworthy person who would undertake to return it to me within a reasonable time in the same condition.

I am, dear Sir,

Yours faithfully,

W. H. LYALL.

To the Editor of the Ecclesiologist.

March 22.

SIR,—I should feel obliged for any information you or any correspondent to the *Ecclesiologist* could give me as to the whereabouts of any of Fra Angelico's pictures in England and elsewhere; also where notices of his life might be found.

Truly yours,

PICTOR.

Mr. N. H. J. Westlake's *Illustrated Old Testament History* (Masters) has reached its seventh part. The sixth part has not reached us. The pictures from Queen Mary's Psalter given in this fasciculus include the story of Sisera,—drawn with great spirit,—and the story of Gideon. In the latter there is a very curious representation of the altar of Baal. It is drawn like a shrine, upon steps, under a trefoiled-arched baldachin, from which hangs a lamp. The image is that of an ox rampant, on a dwarf column—of course a confusion of Baal and the idolatrous "calf." The miracle of the fleece and the reduction of the army by the test of lapping the water are graphically drawn; and still more so the spying of the camp of the Midianites, the stratagem of the trumpets and lamps in pitchers, the interviews with the inhabitants of Succoth and Penuel, and the rout of Zebah and Zalmunna. The history of Gideon ends with his making the ephod, and his death. Then comes the address of Abimelech, his murder of his brethren, and the conspiracy of Gaal. The illustrations from the book of Judges strike us as being better, and more spirited than any that have gone before. The issue of the letter-press of this interesting series halts very far behind that of the illustrations.

Eucharistic Litanies from Ancient Sources (Masters), by the Rev. Orby Shipley, have a liturgical as well as a devotional value. The author is preparing a companion volume, which is to contain Penitential Litanies.

Under the title of *Memorials of Workers* (London: Hardwicke), Mr. Godwin has published the excellent lecture which he delivered before the Architectural Museum during the present season. It is exactly the thing to distribute in workshops and schools, in order to encourage those who are working, or who wish to work, to perseverance in labour. The lecture contains brief, but pleasantly written, notices of Palissy, Quentin Matsys, Arkwright, Crompton, Jacquard, Brindley, Watt, Stephenson, Wedgwood, Flaxman, Britton, Cubitt, and others. We wish it a wide circulation.

Mr. Burges has issued a very interesting report of the present condition of the abbey church of *Waltham Holy Cross, Essex*, together with a sketch of its history and present state, with a view to its conservation and repair.

The Rev. H. T. Ellacombe, Rector of Clyst S. George, Devonshire, has published *Practical Remarks on Belfries and Ringers, with an Appendix on Chiming*. (Bell and Daldy.) These are exceedingly sensible and judicious; and we should be glad to hear that they were circulated extensively. The author holds it to be essential for the proper management of a belfry that the ringers should be paid out of an endowment fund. He adds a set of rules which have been proved by experience to be suitable for a large peal; and the appendix is illustrated by some useful descriptive plates of the method of hanging bells and of contriving chimes.

An English translation of the *Liber Albus* of the City of London, compiled in 1419 by John Carpenter, Common Clerk, is about to be published by subscription by Mr. H. T. Riley, M.A., of Clare Hall, Cambridge, the editor of the Latin and Anglo-Norman original. Names are received by Messrs. Griffin and Co.

Sir Erasmus Williams, the Chancellor of S. David's, writes an indignant letter to Lord Derby (Longmans) on the injustice done to the Welsh Cathedral Clergy by the Ecclesiastical Commissioners. We do not approve of his style, or of all his sentiments; but we rejoice at every fresh expression of opinion against the ill-advised legislation of which the Ecclesiastical Commission is the result.

The Dean and Chapter of Canterbury have commissioned Mr. G. G. Scott to proceed with the restoration and completion of "Becket's Crown." It is a work of the greatest importance, but of no small difficulty. We shall watch it with the deepest interest.

We have, through M. Statz's courtesy, been placed in possession of a most valuable collection of his works built or designed, most of which he has recently published in a folio volume; among the remainder, the most important are the designs which he submitted for the Votive church at Vienna, and a photographed plan and elevations of the cathedral which he is building at Linz. We trust in our next number to bestow upon the collection the attention which it deserves, and to give an illustration of the church at Linz, which has been designed on a scale equal to that of the cathedrals of the Middle Ages. We learn from another quarter that the number of the works upon which M. Statz is at present engaged is surprising.

A valued correspondent informs us that "the parish church of Rumney, Monmouthshire, has just been the scene of a piece of barbarism which one would have thought was almost impossible in the year 1860. The old roof, one of the characteristic cradle-roofs of the district, had long been in a wretched state, no kind of repair having been done to it for years. At last the great storm towards the end of last year put the finishing-stroke, by uncovering a large portion of the church. What ought to have been done

was very clear. A competent architect ought to have examined the roof; if any part could have been preserved, it should have been preserved, and whatever new work was needed, should have strictly followed the pattern of the old. Instead of this, no architect was called in. The work was handed over to some common builder or carpenter, who has made a job of it indeed. The old roof is entirely gone, and a new one has sprung up, of lower pitch, with tie-beams and queen-posts—about as hideous a thing as can well be imagined. Even the eastern gable of the nave has been lowered, to suit it. The badness of this roof must be almost without a parallel for the last ten or twenty years: it is not even ‘carpenter’s Gothic;’ there is not the faintest approach to the character of Gothic, or of any other architectural style. And the barbarism is the more inexcusable, as the people of Rumney might have learned from their neighbours of S. Mellon’s how an ancient roof may be dealt with. There may, however, come this incidental good: a set of wretched tumble-down pews have been taken out of the church whilst the repair has been going on, and there can be no possible excuse for putting them back again.”

A correspondent writes from abroad to suggest that the “wheel-like marks” described in Mr. Clark’s paper on the Mural Paintings in Hardwick church, Cambridgeshire, were probably the consecration crosses on the spots touched by the Bishop with chrism at the dedication of the church. This is, we think, a very probable hypothesis.

S. John Baptist, Hawarden.—We take the earliest opportunity of mentioning, what we were not aware of when we described this church, that Mr. Pullan acted as Mr. Troughton’s friend and adviser throughout the work. The decorations were from his designs.

A correspondent, adverting to our commendation of Mr. Troughton’s work at Hawarden, remarks that many other clergymen have laboured with their own hands in church restoration or decoration. He, for one, has laid every tile in his church with his own hands; and a neighbour has done the same, besides much carving and colouring. Another of his acquaintance has carved all his capitals; and a third has added constructional repairs in the roof to mere ornamental labours. This opens out a very pleasant line of thought.

Our readers will hear with great satisfaction that the ancient church in Dover Castle is about to be restored for use as the garrison chapel of the fortress. The work has been intrusted to Mr. Scott. We shall be very anxious to learn how far the restoration is to be carried. We hope earnestly that the tower will be repaired and pyramidally roofed so as to prevent further decay. It is intended, we believe, that the nave—after the manner of garrison chapels—should be used on week-days as a schoolroom.

Received :—An Ecclesiologist; W. L.; A. B.; O. S.

THE
ECCLESIOLOGIST.

"Surge igitur et fac: et erit Dominus tecum."

No. CXXXVIII.—JUNE, 1860.

(NEW SERIES, NO. CII.)

THE MUSIC OF THE BURIAL SERVICE.

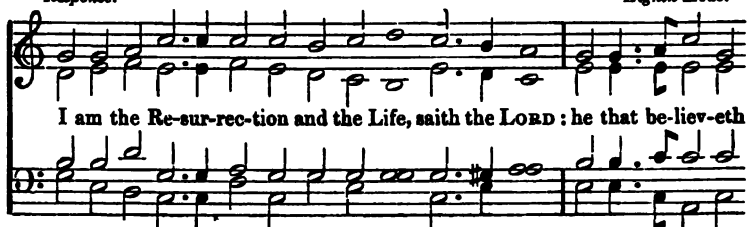
WE here present to our readers, what some among us have long desired, a carefully edited arrangement of Marbeck's Burial Service, adapted to our present Office, and clothed with a four-part harmony, which may either be sung or played on an instrument. Of previous adaptations the most correct is Mr. Dyce's, but that gives only the plain song. We invite those who have the opportunity to compare the present arrangement with the best reprints of Marbeck, namely, Pickering's, and that by the Rev. John Jebb, in his "Choral Responses," Vol. II.

We have retained Marbeck's treatment of several of the sentences as Responsories. There is a degree of ancient precedent for this, since in the *Vigiliæ Mortuorum* in the *Sarum Antiphonal*, the "*Credo quod Redemptor meus*" is divided in this manner. It is remarkable, however, that this sentence is one which Marbeck has not divided; while the "*Ego sum resurrectio*," which Marbeck has divided, is not a Responsory in the *Vigiliæ*. The other sentences divided by Marbeck do not occur in the Latin Office abovementioned. Each precentor can judge for himself whether it is best to follow Marbeck in these particulars. The response, "Deliver us not . . ." has been shortened in accordance with the present form of the Office.

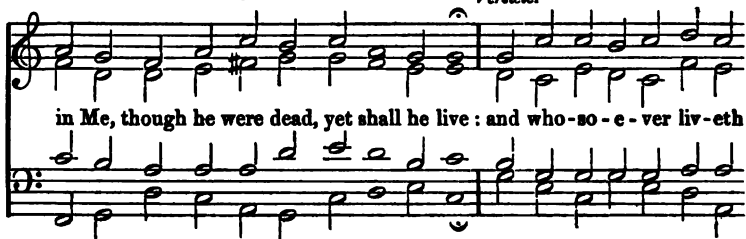
The Psalms are pointed¹ so that they may be sung to any of the Tones, except those with long endings, such as the 1st, 3rd, and 5th endings of the First Tone.

¹ [This pointing is only offered, as an experiment, for the criticism of our readers. Another pointing, on different principles, will be given, for comparison, in our next number.—Ed.]

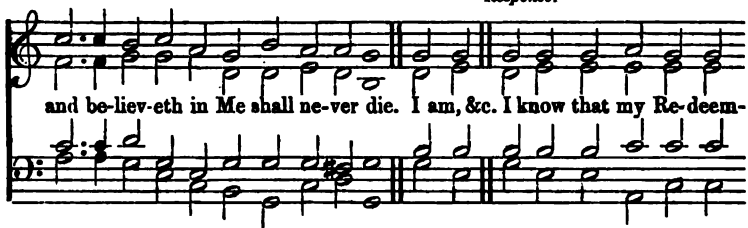
THE BURIAL OF THE DEAD.

*Response.**Eighth Mode.*


I am the Re-sur-rec-tion and the Life, saith the LORD : he that be-liev-eth

Versicle.


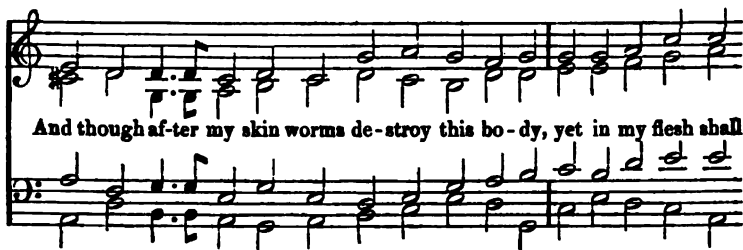
in Me, though he were dead, yet shall he live : and who-so-e-ver liv-eth

Response.


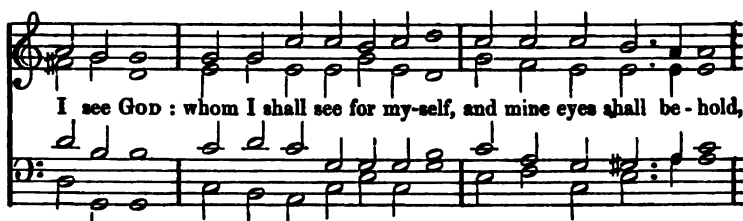
and be-liev-eth in Me shall ne-ver die. I am, &c. I know that my Re-deem-



er liv-eth, and that He shall stand at the lat-ter day up-on the earth.

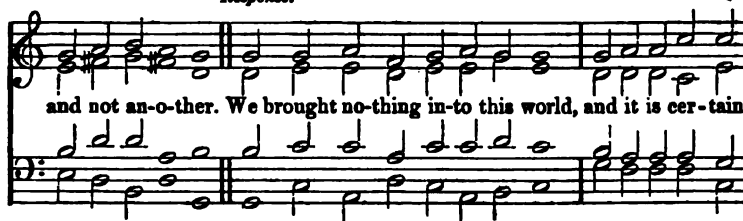


And though af-ter my skin worms de-stroy this bo-dy, yet in my flesh shall



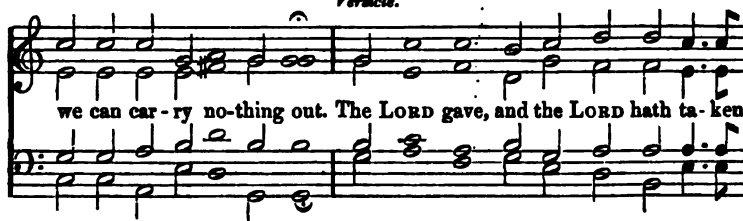
I see GOD : whom I shall see for my-self, and mine eyes shall be - hold,

Response.



and not an-o-ther. We brought no-thing in-to this world, and it is cer-tain

Versicle.



we can car-ry no-thing out. The LORD gave, and the LORD hath ta-ken



a - way : bless-ed be the Name of the LORD. We brought no-thing, &c.

FOR THE PSALMS.

1st Tone,
4th Ending.

Or,

4th Tone,
3rd Ending.

Or,

5th Tone,
1st Ending, B.

Diri, custodiam. Psalm xxxix.

- 1 I SAID, I will take heed to my ways : that I offend not in my tongue.
 2 I will keep my mouth as it were with a bridle : while the ungodly is in my sight.
 3 I held my tongue, and spake—nothing : I kept silence, yea, even from good words ; but it was pain and grief to me.
 4 My heart was hot within me, and while I was thus musing, the fire—kindled : and at the last I spake—with my tongue ;
 5 LORD, let me know mine end, and the number of my days : that I may be certified how long I have to live.
 6 Behold, Thou hast made my days as it were a span—long : and mine age is even as nothing in respect of Thee ; and verily every man living is altogether vanity.
 7 For man walketh in a vain shadow, and disquieteth himself in vain : he heapeth up riches, and cannot tell who shall gather them.
 8 And now, LORD, what is my hope : truly my hope is even in Thee.
 9 Deliver me from all mine offences : and make me not a rebuke unto the foolish.
 10 I became dumb, and opened not my mouth : for it was Thy doing.
 11 Take Thy plague away—from me : I am even consumed by means of Thy heavy hand.
 12 When Thou with rebukes dost chasten man for sin, Thou makest his beauty to consume away, like as it were a moth fretting a garment : every man therefore is but vanity.
 13 Hear my prayer, O LORD, and with Thine ears consider my calling : hold not Thy peace—at my tears.

14 For I am a stra'nger with Thee : and a sojourner, as a'll my fátters were.

15 O spare me a little, that I may reco'ver my stréngth : before I go hence, and be' no móre seen.

Glory be to the FATHER, a'nd to the SÓN : and to' the HÓLY GHOST ;
As it was in the beginning, is now, and e'ver sháll be : world without e'nd—. Amen.

Domine, refugium. Psalm xc.

1 LORD, Thou hast bee'n our réfuge : from one generation to' anóther.

2 Before the mountains were brought forth, or ever the earth and the wo'rl'd were máde : Thou art GOD from everlasting, and wo'rl'd withóut end.

3 Thou turnest ma'n to destrúction : again Thou sayest, Come agai'n, ye children of men.

4 For a thousand years in Thy sight are bu't as yésterday : seeing that is past as a wa'tch—in the night.

5 As soon as Thou scatterest them, they are even a's a sléep : and fade away su'ddenly like the grass.

6 In the morning it is green, and gro'weth úp : but in the evening it is cut down, dried u'p and withered.

7 For we consume away in Thy" displeásure : and are afraid at Thy wrathful i'ndignátion.

8 Thou hast set our misdeeds befóre Thee : and our secret sins in the light o'f Thy cóuntenance.

9 For when Thou art angry, all our da'ys are góne : we bring our years to an end, as it were a ta'le—that is told.

10 The days of our age are threescore years and ten ; and though men be so strong that they come to fo'urscore years : yet is their strength then but labour and sorrow ; so soon passeth it awa'y, and wé are gone.

11 But who regardeth the po'wer of Thy wráth : for even thereafter as a man feareth, so is Thy" displeásure.

12 O teach us to nu'mber our dáys : that we may apply our hearts un'to wisdom.

13 Turn Thee again, O LORD, a't the lást : and be gracious u'nto Thy sérvants.

14 O satisfy us with Thy mercy, a'nd that sóon : so shall we rejoice and be glad all the da'ys of óur life.

15 Comfort us again now after the time that Thou" hast plágued us : and for the years wherein we have su'ffered advérsity.

16 Shew Thy servants Thy"—wórk : and their children Thy"—glóry.

17 And the glorious Majesty of the LORD our GOD be" upón us : prosper Thou the work of our hands upon us, O prosper Theu" our hándy-work.

Glory be to the FATHER, a'nd to the SÓN : and to' the HÓLY GHOST ;
As it was in the beginning, is now, and e'ver sháll be : world without e'nd—. Amen.

Second Mode, transposed on F.

Man that is born of a wo-man, hath but a short time to live, and is full

for a - ny pains of death to fall from Thee. De - li - ver us, &c.

PRIEST.

For - as - much as it hath pleas - ed to Him - self.

PRIEST AND CLERKS.

Seventh Mode, transposed on F.

I heard a voice from heaven, say - ing un - to me, Write; From

hence - forth bless - ed are the dead which die in the LORD:

e - ven so saith the Spi - rit; for they rest from their la - bour.

PRIEST.

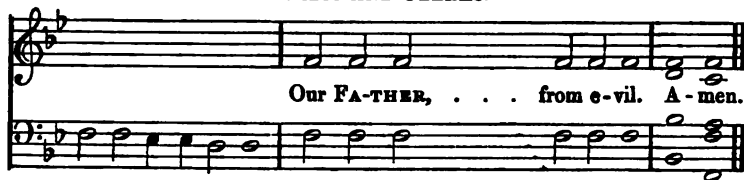
ANSWER.

CHRIST, have mer - cy up - on us.

LORD, have mer - cy up - on us.

LORD,

PRIEST AND CLERKS.



have mē-ry up-on us.

The *Amen* to be sung in like manner after the remaining Prayers.

SEQUENTLÆ INEDITÆ.—No. XXIII.

THE following six Sequences are taken from a very elegant folio missal [133], now in the Public Library at Metz. It formerly belonged to the religious house of S. Arnulfus, in that city, where it was "finished by Brother John, on the Vigil of All Saints, 1321." Most of the Sequences are Notkerian.

CV. DE S. STEPHANO.

The following Notkerian ends each line, as so many Christmas ones do, in A.

1. Gloriosa dies adest quā processit Omnipotens ex Virginis aulā.
2. Idem Deus, conditor hominum, factus est homo die istā.
3. Nam gloriam in excelsis canunt sancta agmina
4. Regi nato : hoc quod personet simul vox nostra.
5. Ipse namque, ut curaret nostra peccata et facinora, non linquens cœlestia,
6. Præsepio poni non distulit : ut qui Panis Vivus erat, nobis daret pabula.
7. Jam nunc igitur alacres laudum feramus præconia.
8. Nostra cantando ut sit mens pura atque conscientia.
9. O beate Protomartyr Stephane, cujus instat gloriosa sollemnitas,
10. Te petimus et poscimus tuo obtentu vitæ sumere summa pascua.
11. Quibus satiati veniamus digni ad Angelorum consortia.
12. Atque læti videamus Regem natum ex Virgine castā Mariā
13. Regnantem cum Patre suo in sede ætheræā.
14. Cui est honor, potestas, in æterna secula.
15. Amen dicant omnia.

The three following, from the same Missal as the last, are unique, so far as my researches have hitherto gone, in being appointed for Sundays after Trinity.

CVI. DOMINICA IV. POST TRINITATEM.

1. Omnium Domino ac pio liberatori votis ac voce cordis jubilemus ;
2. Lætetur et exultetur in laude ejus nunc et semper
3. Timentes et amantes eum.
4. Est quia Jndex justus, patiens, fortis, pius, miserator, et multum misericors,

5. Impios suis conflictos accleribus solvens, justus, clemens, et justificans.
6. Omnes enim peccamus ei, et parcat nobis,
7. Nostra spectans lamenta digna pro peccatis multis.
8. Nec querit nos damnare, sed salvare et liberare.
9. Nam venit in hunc mundum nasci dignatus per Virginem,
10. Peccatores vocare intra penitentiam.
11. Gratiâ cuius stat justus: peccator lapsus resurgit.
12. Veniam, Deus, nostris tu dare digneris peccatis,
13. Et cœli gaudia cum Sanctis Omnibus;
14. Tuis et facias dignos conspectibus.
15. Ut laudemus fulgidi nomen tuum gloriosum per sæculorum sæcula.

CVII. DOMINICA IX. POST TRINITATEM.

1. Quanta gaudia piis sunt in cœlis, hoc præfinivit totius mundanæ machinæ solus regulus inclytus
2. Cum ex Egypti partibus reduci sanxerat alimoniam populo,
3. Cujus manus dextera Ethyopum straverat populum.
4. Et se mirabiliter spirabilem celebrat Dominum
5. Qui dum acriter tribum hanc sibi junxerat libere
6. Ipsi contra se garrulo semper ore tumuere.
7. Ergo nunc, Christe, corda tu regens
8. Monstrando illis iter tuis mandatis,
9. Adauge tibi gregem Israelis populi
10. Quem foveras in sinu loco cari filii.
11. Lapsis more solito porrige auxilium, manum placidam de cœlis:
12. Hoc te rogat concio hæc, ærumnis et doloribus affecta;
13. Nunc ut in terris animæ nostræ jocundæ, a sordibus mundatæ, splendiores appareant;
14. Atque nil secum portantes nigri livoris ex Egypti partibus cœlum cum Sanctis possideant.
15. Hoc tu, Christe, cum pio Patre Paraclito atque una
16. Præsta nobis perpetuâ pace cum quiete possidere.

CVIII. IN DOMINICA X. POST TRINITATEM.

1. O qui cœlorum continens thronum,
2. Dolentium consolatio qui compellebaris unica,
3. Umbrosæ qui fies Israelis ruitura mœnia,
4. Nosmet a ruinâ verâ, Christe, libera;
5. Pervenire ad te nostra tribue lamenta
6. Qui diem tuam transitoriam hic celebras defendam,
7. Malis absconsis time ventura tempora:
8. In die poenas ne perferas aliena;
9. Ne vallo circumdata, ne pressa angustia requiras latibula,
10. Ne terræ consternata, lapidibus vacua, ipais gemas misera,
11. Visitationis quia præsentis inscisa
12. Delectationes tuas sequeris avida.
13. Exclama,—Peccavimus,—reatum gessimus,—detur gratis venia.
14. Ad te jam confugimus: a malis eruumur: refugium Domine te da, demus ut gratias per eunota secula.

[There is a Sequence for the Eleventh Sunday, *Stans a longe*, which has already been given in the *Ecclésiologist*.]

CIX. DE S. CLEMENTE [PRIMO EPISCOPO METENSI].

From the same.

Regi summo exultando dicamus Alleluia:
Qui beatum collocavit Clementem in gloriâ.

In hac die omnis nostra gaudeat Ecclesia
 Recolendo gratulanter præsulis solemnia.
 Hic insignis et præclarus in Christi familiâ
 Præsulatum gessit justæ vitæ manens gaudia
 Felix confessor, cui dedit princeps Petrus hæc sacra officia,
 Quod illustraret Metensium fide donans spiritualia.
 Pontifex doctus, humilis, immunis malitiâ, plenus Deo, effugavit draconis¹
 imperia,
 Edificavit firmiter sapiens altaria : atque plebem reparavit in Baptismi gratiâ.
 Unde nostra cohors læta, poli petens celsa, divinitus accensa, psallat dulci
 symphoniâ.
 Melos chorus sonet, ita celebrando festa, humiliter plangendo, lapsa tremens,
 dicat eya
 Pastor digne, tu benigne,
 Ut non volvamur in igne,
 Orans, pelle vitia.
 Ad te mens nostra clamat gemens ;
 Posce nobis, Præsul Clemens,
 Divina præsidia.
 Sic vivamus Christo pie ;
 Gratulando omni die
 In ejus præsentia,
 Quâ lætantur coeli cives,
 Quos regit in se Rex dives
 Claritate nimia.
 In regno istius dulcis semper est pax socia :
 Honor laus atque potestas, cunctaque fulgentia
 Illie et rosarum flores
 Adstant : cunctique odores
 Qui fragrant clementiâ.
 In his Rex regum quiescit,
 Qui maculam ullam nescit
 Pascens inter lilia.
 Ibi ergo collocati
 Sempiternæ Majestati
 Demus pia ;
 In eternum exultantes
 Et cum Sanctis jubilantes
 Alleluya.

CX. DE B. V. M.

From the same.

Mater Dei, salus rei Indefessa,
 Nos regendo, nos tuendo, Nunquam cessa.
 Mater casta, semper asta, Supplicando :
 Cœtum istum apud Christum Commendando
 Mater bona et matrona Roga prolem
 Ut nostrorum peccatorum Levat molem.
 Mater justa et onusta Novo flore,
 Fer levamen et solamen Tuo more.
 Mater mitis, vera vitis, Ora Natum
 Ut solvatur quod ligatur Per peccatum.
 Mater cara, iter para Nobis tutum ;
 Te petimus quamvis simus Merum lutum.
 Mater alma, velut palma Petens alta,

¹ The dragon called *Grauly*, that ravaged Metz.

In profundo mersos fundo Duc ad alta.
 Mater prolem, stella solem Interpella,
 Ut interna et externa Premat bella.
 Mater serva cum catervâ Locum istum ;
 Cooptamus et oramus Propter Christum.
 Mater orbis, confer morbis Medicinam ;
 Spes cunctorum miserorum Post ruinam.
 Mater munda, sic emunda Nos a fœce
 Ne damnemur, sed salvemur Tuâ prece.
 Mater pia, O Maria, Te rogamus
 Ut ablatis jam peccatis Gaudeamus.
 Mater ave, Mater salve,
 Mater, nostri miserere. Amen.

THE NOTTS CHORAL UNION.

It is with much satisfaction that we report another of the meetings of Parochial Choirs, for which the venerable minster of Southwell is becoming famous.

The festival this year was held on the 3rd May, and was in every respect as successful as those which we have already chronicled. In vigour and heartiness, as well as musical proficiency, the Notts association still maintains a conspicuous and increasing excellence.

The exertions of the travelling choir-master, and of the indefatigable president of the society, have, as might have been expected, produced gratifying results. In particular we may be allowed to congratulate the associated choirs on their manifest appreciation of the ancient ritual music, which they have quite made the specialty of their gatherings.

The arrangements this year were much the same as on the former occasions. A processional psalm, the twenty-fourth, was sung before each service. The number of surpliced singers and clergy amounted to nearly three hundred, almost too large a number to be conveniently marshalled even in Southwell minster. Indeed it was found necessary to reduce the length of the procession by placing four instead of two abreast. There was a considerable "flattening" on the part of the boys' voices, in singing the psalm. The first Tone, which was the one used, is always found difficult to sing in tune without a good deal of support; and the Southwell organ, admirably played as it is, is, unfortunately, not powerful enough for so large a body of voices.

The morning service was mostly chanted to Helmore's *Brief Directory*—English single chants being used for the psalms and Benedictus. With the exception of a little unsteadiness at the beginning, and again during the Te Deum—which was sung in unison to Merbecke's setting, with fine effect—all went well and evenly. Child's simple and religious anthem, "Praise the Lord, O my soul," was given with great precision. As an introit a hymn, beginning "Glory to Thee, Incarnate Word," was sung in unison, the music being that of a choral, harmonised by Sebastian Bach.

In the Communion Office (which was marred as usual by the histrionic declamation of non-intoning dignitaries,) the Kyrie was from Tallis, the Creed, Sanctus, and Gloria in Excelsis, from Merbecke. These sung in unison, and accompanied by the organ, were all that could be desired. The sermon was preached by Bishop Spencer, late of Madras.

The service at evensong was entirely in unisonous plain song, with organ harmony, with the exception of the anthem, which was Palestrina's, adapted to the words of the 47th psalm, "Sing we merrily unto God our strength." This, although by no means easy of execution, was well and steadily sung. The time, however, was taken too fast. The psalms and canticles, as well as the responses, were as effective as usual. We could not however, altogether approve of the pointing of many of the verses of the 18th psalm, for which the Tonus Peregrinus was used.

After evensong, a very admirable and out-spoken sermon was preached in the nave of the church, by the Rev. J. M. Wilkins, Rector of Southwell, whose persevering zeal in the cause of church music, gives him a right to speak with some authority on the subject of choral services. We believe that his discourse will shortly be published, we trust in a cheap form, for extensive circulation.

Before the sermon, the hymn "Jesu dulcis memoria" was sung to the proper music, but with less effect than might have been expected. The peculiar rhythm of that sweetest of melodies was imperfectly exhibited, and some liberties were taken with the accentuation in the printed copies, which were, in our opinion, the reverse of improvements. After the sermon, Keble's hymn, "Sun of my soul," was sung to the second melody of "Conditor Alme Siderum," in the Hymnal Noted; and so, with the benediction of the Bishop, ended the third Southwell choir festival.

THE ECCLESIASTICAL COLOURS IN THE ANCIENT ENGLISH CHURCH.

To the Editor of the Ecclesiologist.

DEAR SIR,—The time has come, as I think, for a more careful investigation of the use of colours in the ancient English Church. I think we may say with perfect certainty that the three so-called Ecclesiastical colours, viz., green, white, and red, were never strictly adhered to in this country. There seems to have been no very strict rule. In early times richness of material seems to have been the chief point aimed at; a good deal being left to the fancy and taste of the donors; most of all to the bishops, sacristans, and clergy. This will be clear as we go on. I shall not refer to rubrics so much as to the actual practice as seen in the lists of vestments and in illuminations in the various MSS.

Of course, in a letter of this description, one can hardly expect to do more than direct attention to the subject. If I am wrong in my con-

clusion I shall only be too glad to be set right by a more able and better informed correspondent: my chief object in writing being to get, if possible, the subject sifted.

First of all then, it is quite clear that the English did not bind themselves down to the so-called Ecclesiastical colours. By this I do not mean to say that they never had particular colours for particular days, but that they allowed themselves much more liberty than modern Rome allows to her members.

First, I will give a list of a number of the colours which occur in Dugdale's *Monasticon* :—

1. *Pannus Aureus* of which there were several kinds, e.g.

Green apud Lombardos, Imperial.

Capa rubea de panno aurato.

Pannus aureus de Rubeo Tysshue.

2. *Red.*

Rubea Sarcenet pallida.

Red satin with green Orphrey.

Red alba (at Peterborough.)

Red cloth of gold in which the Princess was married.

3. *Blue* (very common), sometimes called Colour de Blod, Blodius, Purple blodii coloris. Dugdale, vol. ii. 284.

Blue alba. At Peterborough. Dugdale, vol. i. 365.

Levis blod colour.

4. *White* (frequent.)

White with blue orphreys

White with black stars.

„ red orphreys.

„ red crosses.

5. *Green.*

Green with black orphreys, which would rather show that black is not a certain sign of mourning.

Green with blue orphreys.

6. *Purple* (not blue.)

Purple cloth of silver.

„ with black orphreys.

7. *Yellow.*

Yellow vestments and copes.

Yellow and red (hangings.)

8. *Black.*

Black silk and gold (towel for high altar.)

„ with green orphreys.

„ velvet altar cloth, at Lincoln, with fringe, embroidered with flowers of silk and gold, having in the midst a pane of green satin, and in the same a picture of CHRIST on the Cross and Mary and John.

Black and silver.

9. *Dove Colour.* Vestment at Peterborough.

10. *Tawney.*

11. *Changeable* (perhaps the same as our shot colour.)¹

12. *Casula glauca.* (grey ?) Ely.

Besides those there are several mixtures of colours, as—

¹ "The tailor make thy doublet of changeable taffeta, for thy mind is very opal."
—*Shakspeare's Twelfth Night.*

An altar cloth of red and blue.

Hangings of yellow and red.

„ of yellow, white, and tawney.

Altar cloth red and blue velvet on a yellow ground.

Cope of green and red.

Red pallyd with green and blue.

Chasuble of red, white, black, and divers colours.

Half red and half white. Winchester. Dugdale, vol. i. 202.

Vestments with uneccelesiastical emblems.

Vestments, with the arms of England and France quarterly.

Embroidered with falcons.

„ „ dogs.

„ „ garters, &c.

Here we have more than the so-called ecclesiastical colours. And though they occur themselves, yet they are so used, and in such combinations as to make it highly probable that they were used simply æsthetically, except on some particular occasions. Thus we have parti-coloured vestments half red, half white; vestments pallyd with panes of various colours, I suppose rather in harlequin fashion like the 15th century illuminated borders: even such a colour as black treated æsthetically as a back ground for very rich coloured ornaments. At any rate we can give an answer to your correspondent R. R. L. in the *Ecclesiologist*, No. 119, April, 1857. The colour blue was especially a favourite, in vestments as well as illuminations, and there were probably more hangings, vestments, &c., of this colour than of any other, except red. Blue, however, or purpure de blod, as we find it called, must not, I think, be confounded with purple or violet, with a red shade in it. I do not imagine that there was necessarily any idea of mourning in the case of blue, though I have no doubt it was sometimes used as well as other colours at funerals. The true purple, with the shade of red in it, on the other hand does seem almost equivalent to black. Thus we have purple cloth of silver, and with black orphreys, either of which would have a sombre dark effect.

I shall next examine some of the full sets to see if we can get anything out of them.

WINCHESTER. Dugdale, vol. i. 202.

28 of divers colours.

29 blue silk.

42 of tissue, *half red and half white*. 30 of divers colours.

28 white and gold.

PETERBOROUGH. We have here sets of—

Crimson velvet,

Green silk called the Martyrs,

Red velvet,

Yellow silk,

Blue damask,

Changeable silk,

Cloth of gold,

Black velvet,

with chasuble, so that they sometimes used black in the Eucharistic service, though I think *unfrequently*.

Of copes we have—

35 red.

3 green silk.

40 blue.

3 green velvet.

4 black.

13 white silk. Cum multis aliis.

An entire suit of black and silver for Queen Catherine's tomb.

Here green is certainly not ferial; red and blue being by far the most numerous.

Dugdale, vol. ii. 76. An apparent set.

1. pair of vestments for great altar of blue embroidered with gold.

2. green velvet embroidered with gold stags' heads.

3. *Tantum pro sacerdote*, of cloth of gold de luc—whole set *cum frontello*.

4. Aliud vestimentum de panno Cypreo.

The fact of the cloth of gold to be worn *by the priest alone* would rather point to the probability of these several pairs being all used at one time as we certainly see in the *illuminations*.

CROYLAND—(An early set, A.D. 992.) Dugdale, vol. ii. 95.

6 white	} Even here the exact equality of numbers seems to show that the ecclesiastical colours were not used as now.
6 green	
6 red	
6 black	

S. ALBANS. An apparent set. A.D. 1146. Dugdale, vol. ii. 181.

Godfrey of Gorham gave 7 copes.

1. gold and precious stones.

2. Ditto.

3, 4, 5, 6, Of best cloth of gold.

7. Purple.

Here it would seem that costliness, quite irrespective of colour, was the only point aimed at.

At YORK. The copes were

Red. Green.

Blue. White.

Purple. Black.

The vestments

White.

Red.

Blue.

Green.

Observe the entire

omission of black.

At LINCOLN. Dug. vol. vi. 1287.

Red (very splendid and numerous).

White.

Purple (rich).

Blue.

Green.

Black.

Paned with red, white, and black.

Altar-cloths.

Cloth of gold.

Red cloth of gold.

White.

Blue.

Partly red, partly white.

Purple.

Green.

At WINDSOR. Copes. Dug. vol. vi. 1363.

White and gold.

Gold.

Red velvet and silver.

Black silk and gold.

Blue velvet.

22 copes, red and black.

A small set at KILBURN. Dug. vol. iii. 425.

1 cope, red velvet.

1, yellow silk.

1, white, with red roses.

This would seem to be a minimum set, and if so, would account for the universality of red altar-cloths in modern English churches. The Post-Reformation customs frequently imply an old tradition.

At S. AUGUSTINE'S, CANTERBURY, 1544. Dug. vol. i. 125.

Copes.

Red, crimson.

Purple.

White.

Orange.

Green.

Altar-cloths.

Red, crimson.

Purple.

Green.

Blue.

White.

Orange.

Tapestry.

I now turn to colours mentioned as appropriated for particular purposes and seasons.

I. *Lent.*

At KILBURN we have 1 cope, white and red roses for Lent.

At PETERBOROUGH Infirmary Chapel, Dug. vol. i. 365, 1 vestment of white fustian, with red crosses for Lent.

TRWKESSBURY, hangings for the high altar.

White sarcenet, with red crosses, called the Cloth for Lent.

At WINDSOR, Velum Quadragesimale, palleum blodium et albi coloris, powdered with eagles and garters.¹

YORK High Altar, duo pecies de albo panno, linen, with red cross for Lent.

WINDSOR, 1 white vestment for Lent.

In choir at YORK, unus pannus de Buckram coloris de Blod, pro coopertorio Sci. Petri in quadrages.

Ditto, pro coopertorio Beatæ Virginis in Quadragesima.

LINCOLN, a chasuble of *yellow* silk, with a small orphrey, with a gold crucifix on red at the back.

Two copes, &c., of the same colour, for Lent.

A double cloth of white and red, for Lent.

II. *Advent.*

YORK, one set of blue bawdekin, for Advent and Septuagesima.

III. *Pro principalibus festis.*

LINCOLN, altar-cloth for the high altar.

One costly, of cloth of gold, for principal feasts.

Ditto, in Queen Mary's time.

S. GEORGE'S, WINDSOR, duo costers panni magni de velvetto pro principalibus diebus rubri et viridis coloris.

¹ Note how much licence was allowed in the choice of subjects, as above. We also have numerous personal monograms, &c., e.g. at Lincoln, &c. At Peterborough we have daisies and poppinjays; in other places, dogs, falcons, the arms of England, &c.

IV. *Pro sepulchro Domini.*

WINDSOR, pannus de blodio Serico, radiato, ponderato cum avibus et floribus pro celatura sepulchri Domini.

Pannus palliatus rubro et blodio coloribus pro sepultura Domini.

LINCOLN, white satin cloth of damask silk for the sepulchre.

V. *Saints' days.*

YORK, one green casula for the Feast of Reliques.

LINCOLN, one cope for S. Mark's day, paned with white and black.

S. GEORGE'S, WINDSOR, white for the principal feasts of S. Mary.

Ditto, white camoca cope for commemoration of S. Mary.

VI. *Passion-tide.*

PETERBOROUGH, red albs for Passion week.

I must here add from a little history of Durham, circa 1680 :

"The ornaments for the principal feast, which was the Assumption of our Lady, were all white damask, all beset with pearls and precious stones, which made the ornaments more glorious to behold."

VII. *Pro ferialibus.*

DURHAM, ibidem.

From the same book we have the following, which is interesting, and gives authority to my opinion, that the ordinary colour for English churches, where they had not a large collection, was red, as it is to the present day. Such a universal custom as that which has hitherto prevailed since the Reformation is probably derived from ancient examples, as we find in many other cases, as the retaining the black scarf (stole), turning to the altar at the creed, use of the doxology, &c. We are told that at either end of the said (high) altar was a wand of iron fastened in the wall, whereon did hang curtains or hangings of white silk daily. The daily ornaments that were hung both before the altar and above were of red velvet, with great flowers of gold in embroidered work, &c.

PETERBOROUGH, eight albs, called *ferial* white.

Seven ditto, called *ferial* black.

S. GEORGE'S, WINDSOR, white camoca cope and chasuble, *pro ferialibus*.

VIII. *Funerals and Vigils of the Dead.*

S. GEORGE'S CHAPEL, a black vestment for the Vigil of the dead.

Burials. Laurence Chateris, cook, (Dug. vol. ii. 103) gave a vestment of black for the funerals in the fifteenth century.

At Islip's funeral the abbot of S. Edmondsbury was in *Pontificalibus*, the assistants in goodly *rich* copes.

At ELY, we find a casula glauca (grey or blue) used in the chapel where I. de Cobham was buried.

We find vestments of the same colour in other places, as at S. George's, Windsor.

In the next place, let us consider the rubrics bearing on the subject. First, we have the rubric quoted by Mr. Chambers (in *Ecclesiologist*, No. 109, p. 225) as occurring just before the Ordinarium Missæ in the Sarum Missal. This gives—

Easter, i.e. Tempore Paschæ	White.
Feasts and commemorations of S. Mary . .	ditto.
S. Michael . .	ditto.
S. John Apost. .	ditto.
Dedication of the church	ditto.
All Sundays	Red.
Ash-Wednesday	ditto.
Cœna Domini	ditto.
Holy Cross (both Feasts)	ditto.
Martyrs	ditto.
Apostles	ditto.
Evangelists	ditto.
Confessors	Yellow.

The only doubtful point in the rubrics quoted here is as touching the colour black. That black vestments were used at some times is quite certain, from the foregoing lists; but that they were always used at vigils and masses for the dead I very much doubt. We are distinctly told that black was ordered for Lent and Advent, and still we find in practice that they used white, with red crosses, or yellow for Lent, and in one case blue for Advent and Septuagesima. Blue coverings also for the images in Lent, as at York. Those who are so certain about the universal custom of having black vestments and hangings at funerals mostly misunderstand two or three rubrics, the right meaning of which it will be well to set down here. We find (as in *Ecclesiologist*, vol. xiii. p. 225) at "masses of the fast, the deacon and sub-deacon robed in alba, with amices, without tunics or chasubles, at that mass, i.e. of the fast; but the clerks in the choir shall use black copes."

Again, in the Burial Service, Sarum Use: "Si vero fuerit corpus mortuum cum processione sepeliendum tunc eodem modo ordinetur processio sicut simplicibus dominicis præter quod in hac processione sacerdos et ministri ejus in albis cum amictibus induti incedant. Chorus autem *nigris cappis quotidianis*, &c."

Again, in Sabbato 4 temporum, we have—"Duo clerici de secundâ formâ in *nigris suis cappis* ad gradum chori simul dicant."

At first sight these would seem to imply black copes, though, upon consideration, it does not seem obvious what "*quotidianis*" can mean. Ordinary black copes, is *daily use*. Then there is "*suis*" in the other rubrics—what does that mean? *their own* black copes—it can hardly mean that they must not steal their neighbour's. The fact is that in all these cases "*cappis*" or "*capis*" does not mean copes at all, but the outer dress; so that the rubric will mean "two monks dressed in their usual habits." This will be made abundantly clear by reference to the different monastic rules. Dug. vol. vi. p. 1259.

LICHFIELD. Sciendum est quod omnes clerici indifferenter nigris utantur capis per annum totum cum almicis et superpellictis in choro, &c., i.e., all without distinction are to use black habits with amice and surplice in the choir.

Page 1373. ASTLEY, WARWICK. Ad missas mortuorum, the priest and deacon to be "decenter ornati."

"Decanus et canonici," in the choir, "superpellicii et amicii de griseo et hamero a festo S. Michaelis usque ad Fest. Paschæ *capis nigris* cum capuciis de sindone et taffeta linatis utantur."

Page 408. TONGE, SALOP. From Feast of S. Michael to Gloria in Vigilia Paschæ. Ut autem tam custos quam cæteri capellani ejusdem desuper *nigris capis* cum superpelliciiis et almiciiis nigris more vicariorum in profatâ ecclesiâ Sarum.

But festis illis duplicibus quæ ex suâ sollemnitate processionem habent adjunctam et uti possunt *capis sericis*. (Here is the distinction between capæ the gowns, and capæ sericæ the copes.)

STOKE BY CLARE, SUFFOLK. P. 1419. Statutum et ordinatum quod canonici utantur almiciiis griseis et vicarii nigris et utrique *capis nigris* serico duplicatis sive ornatis et superpelliciiis albis, matutinis, missis, et aliis horis canonicis, &c., &c.

Canonici utantur almiciiis griseis et superpelliciiis albis sive *capis nigris*, nisi in *missis* et *exequiis* defunctorum et processionibus in quibus per ordinale aliter requiritur et per idem tempus utantur superpelliciiis albis et almiciiis honestis et consuetis serico *duplicatis* et furratis.¹ Dugdale, Vol. V. 253.

So with the nuns.

1555. BRUSTARD, SUFFOLK. Minoreesses. In capella dum divina celebrant superpelliciiis et *capis nigris*, et amiciiis de nigro et furratis ad modum canonicorum sæcularium indui volumus.

Again in Dugdale, Vol. I. xlviii., we have it still plainer.

Capæ monachorum nigræ sint,—which can have no other meaning than the monks' gowns.

This interpretation, the only one that will make sense of "*nigris suis cappis*" and "*nigris cappis quotidianis*" is well illustrated by an illumination in one of the Douce MSS., quoted by Mr. Bloxam and by Shaw in his book of Ornaments. Where the altar-cloth is red, and the priest has a fine blue cope and green dalmatic,—the mourners are in black, and the monks, of whom there are several, are "*nigris suis cappis*," i.e. in their ordinary black dresses.

I will next refer you to a most important direction about colours in Statuta Henrici Patshul Epi. Lichfield.—Dugdale, Vol. VI. 1259.

These directions are as follows; for

Christmas . . .	{ Precious Vestments.	Apostles and Martyrs, but S. John	} Rectors chori to wear Red.
Easter and Pentecost	White.	Holy Cross—both feasts	
Circumcision . . .	} Red.	Epiphany	
All feasts of S. Mary, octaves, and commemorations . . .		Passion Sunday . .	
Decollation of S. John Baptist . .		Palm Sunday . . .	
S. Michael		All Saints	} Cappis varii coloris.
All Virgins		Confessors	
		S. Peter's Chair . .	
		Nativity of S. John Baptist	

¹ Abbey of Russin in the Isle of Man. "Ut singuli capellani *capis clausis* utantur," which could not be copes.

S. Mary Magdalen Sundays from octave of Epiph. to Lent From the octave of Pasch. to Advent	Pro voluntate Sacristæ.	Advent Lent Vigiliæ Mortuorum }	Black Copes.
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This list I think most important, not as showing the rule of all dioceses, but as giving us a hint of the considerable freedom allowed to the bishops and even sacristans in fixing the colours of the vestments. After these statutes there will be no difficulty in understanding the long lists of colours used in England. In fact it seems clear that on ordinary occasions much was left to the taste of the donors and clergy.

In conclusion, I should like to see how far the illuminated MSS. will throw light upon the subject. Of course it would take too much space to go through the whole question, and so I will take one point only,—the Burial of the Dead. As far as my experience goes, I scarcely know of any instances of a black altar-cloth for burial,—none of any early date. In very few instances do I remember even the priest being dressed in black. From this I gather that, except in particular cases, the practice in all countries was rather against the use of black; and now for examples:

Harleian 5762:

Priest in a blue cope.

Harl. 2908:

1st miniature, pall blue.

2nd " cope, blue.

" burial cope, blue.

" mourners, in black.

Harl. 5780: cope, red.

mourners, black.

Add. 16997:

1st miniature, pall, red.

" two altars, blue.

2nd " pall, blue, red cross.

" altar blue.

" cope, gold, red cross.

12232: pall, blue.

chanters, one red, one blue.

2966: copes, one blue, one red.

pall, black.

mourners, black.

In possession of J. C. J.: altar, blue,
red pall.

pall, blue.

mourners, black.

priests, two yellow and gold, one
in red.

19416: pall, blue, gold cross.

cofes, red, blue, green.

altar-cloth, red.

mourners, black.

16968: English, very good.

gold pall, powdered.

Arundel 302: English.

pall, black.

priests, red and blue.

Harleian 5102: 14th century English.

The Burial of Becket.

There is no black at all in this very interesting miniature. The cope and chasuble are of a sort of reddish violet.

Royal, 2, A, 18. English, C, 1420:

pall, blue, with white cross.

cofes, various colours.

altar, red frontal; blue pall, green
curtains.

18193. *Late Spanish*, 15 cent. Missa
S. Gregorii.

The altar frontal is black, with
green pall.

17280. In Missa pro defunctis.

mourners are black.

the altar-cloth is blue; cope, red.

From this it may be gathered how seldom the ancients used black even for funerals; for though of course some allowance is to be made for the old illuminators' love of colour, yet the fact of their *always* representing the mourners in black shows that if the priest and altars had also been always or generally vested in black, they would have represented them so as well. I must plainly confess that I have chosen

this point to illustrate from the MSS. because I am very sorry to see a growing tendency to increase the horror and gloom of our Christian funerals by vesting even the altar itself in this miserable colour. Surely blue or violet would express the hope of a Christian better than the hopelessness of night. Why the altar is to be affected by our private mourning, I cannot conceive; unless we are bound to swallow without hesitation the mere *ipse dixit* of any superficial writer who chooses to make a book upon the subject. The only possible excuse that I can see would be a belief in Roman purgatory; and even in this case one would think that the altar at any rate should bear signs of joy upon it rather than of grief, because of the benefits supposed to accrue from it to those in purgatory.

Here, then, is all that I have at present been able to collect upon this interesting subject. I think I have shown at any rate, 1st, that the English Church did not follow the rule of Durandus and the Church of Rome; 2ndly, that much licence was allowed on ordinary occasions to the tastes of the clergy, &c.; 3rdly, that there was no general rule applying to all England.

If this letter should induce anyone else to work at the same subject, and throw more light upon it, I shall only be too glad. Anything concerning the rites, ceremonies, architecture, &c., of the ancient English Church must be deeply interesting to Englishmen—even if the research should overthrow one's favourite theories.

I remain,

Yours truly,

J. C. J.

March 6, 1860.

Note.—What a grievous pity it is that such a book as Dugdale's should have so imperfect an index. Upon referring to it for Vestments, I find three references. Now, with some trouble, I have found no less than forty-seven places bearing upon the subject,—viz.: Vol. II. page 6, 7 (two places), 55, 95, 96, 103 (two places), 166, 167, 181, 183, 196, 236, 284; Vol. VI., 1207, 1281, 1287, 1363, 1259, 1339, 1373, 1387, 1389, 1391, 1408, 1419, 1555; Vol. III., 109, 425; Vol. I., xxxv., xlviii., 23, 125, 202, 234, 278, 358, 365, 463, 477, 575; Vol. VI., 2; Vol. V., 253, 440, 484; Vol. IV., 500, 541.

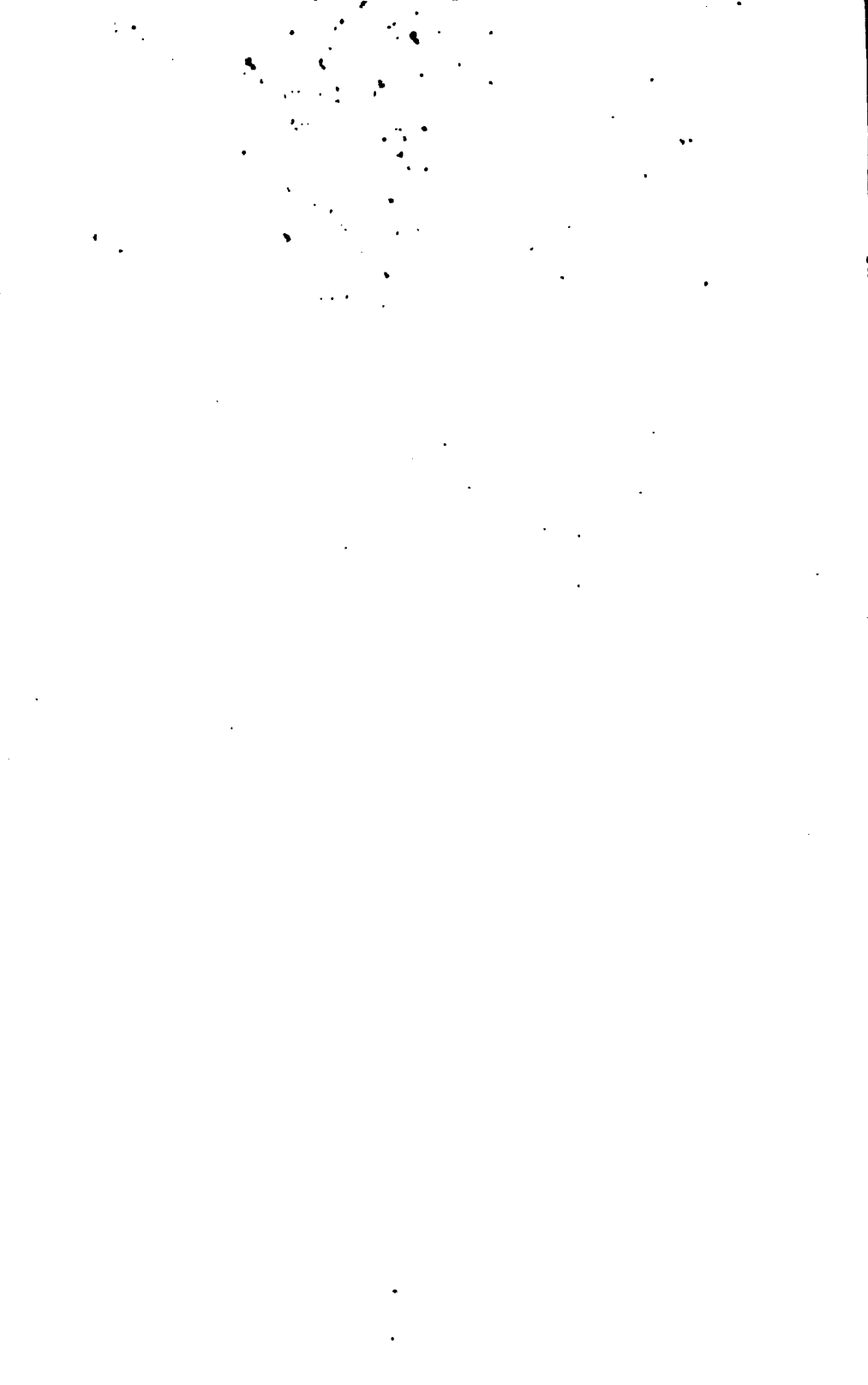
S. GEORGE'S CHURCH, BASSETTERRE, S. KITT'S, WEST INDIES.

In designing and arranging this church, the principal objects kept in view by its architect, Mr. Slater, were:

1st, To accommodate a large number of persons, (1500,) without galleries. 2nd, To admit a very small quantity of light. 3rd, To admit an unlimited quantity of air.

The church in plan consists of nave without clerestory, aisles, transepts, and apse. The tower, which is almost detached, stands at the





south-west end of the south aisle. The church is entered by large west doors, through the tower, and in the north aisle, and the south transept. The clear width of the nave is 24 ft., of the aisles 16 ft. 6 in., and the total length inside is 135 ft. 6 in. In order to gain the necessary accommodation the aisles are prolonged to the east end, the apse alone projecting beyond them.

The walling generally is built of a volcanic stone called firestone, procured on the island from a quarry about a mile from the church; it is of a brittle nature, and highly porous, but not difficult to work, and is of a dim chocolate colour. To give relief to the general tone, white lime-stone, also from the island, has been introduced in parts of the structure.

It was necessary to give very considerable strength to the roofs, in consequence of the frequent hurricanes and earthquakes experienced in the island, they are therefore of a low pitch, well-secured to the walls, with ample and powerful braces extending down the nave and aisle walls, so as to bring the chief weight within 13 ft. of the ground. For the plates and all portions of the work touching the walls a hard wood has been used, termed greenheart, brought from Demerara; for the roofing generally, the seating, &c., pitch pine was imported from the United States. The roofs externally are covered with cypress shingles, also from the States.

To protect the windows as much as possible from the glare of the sun, the mullions are placed close to the internal face of the walls, exactly reversing the ordinary system; in fact, the windows are turned inside out. The lights are filled with jalousies instead of glass, thus excluding as much light and admitting as much air as possible.

Simple iron screens fixed in the two eastern bays of the arcades on either side, and a low septum wall thrown across the church, form a ritual chancel, raised two steps above the nave level. The stalls, which are of simple design, were sent out from England. The communion-rail is fixed at the springing of the apse, and is of oak. The apse, which is raised one step above the chancel, is decorated internally in colour, the roof being painted in cream and vermillion; the walls are tinted green with a stencilled pattern in a lighter shade; and beneath the string at the sill of the windows, is a wall lining of alabaster, various patterns in coloured marbles being introduced. The apse windows are filled with stained glass by Mr. Clayton, and this being deep in tone is found nearly as effective as the jalousies in keeping out the sun. The pavement of this portion of the church is of encaustic tiles, that of the nave and aisles of white marble. Immediately outside the septum stands a very beautiful brazen eagle, executed from the architect's designs by Mr. Potter; and on the north side of this is placed the pulpit, richly carved in oak, the central panel being filled with a carved subject, representing CHAIR'S charge to the Apostles, "Go ye into all the world." This has been executed by Mr. Forsyth. The font is placed near the south door; this, together with the pulpit, stalls, communion-rail and table, was executed in England. The area of the church is arranged with open, backed, benches. The upper stage of the tower will eventually be occupied by a peal of eight

bells by Messrs. Mears : only one of these, however, the tenor, is fixed at present.

The completion of this church is a noticeable event, not only on account of the peculiar features of the building itself, but also from the circumstances under which it has been erected. When the proposal for building the church was brought forward early in the year 1855, the treasury of the island (S. Christopher's or S. Kitt's) had just been exhausted, in consequence of a fearful visitation of cholera, which swept off one-sixth of the whole population, and caused a very large outlay of public money ; the old church, however, was in such a ruinous and unsafe condition, that it was felt there was no possibility of putting off the evil day, but that the work must be set about at once. Mr. Slater, therefore, was applied to for plans, which he supplied in the kindest and most generous manner. Upon the receipt of the drawings they were laid before the Legislature ; and, being approved, a bill was passed authorising the Lieutenant-Governor to appoint a commission for carrying them out, at a cost of £3,600. Five commissioners were appointed, viz., Mr. Davoren, the Chief Justice ; Mr. Burt, the Attorney-General and Speaker of the House of Assembly ; Mr. Berridge, a member of the Board of Council ; Mr. Hart, the Colonial Treasurer ; and Archdeacon Jermyn, the Rector of the parish. The archdeacon was made chairman of the commission, and in that capacity soon began to feel the difficulty of the undertaking. No contractor or large builder was to be had to undertake the work, no architect to superintend it on the spot, and no workpeople who had ever seen an arched window or a carved moulding. It was found necessary, therefore, to apply to Mr. Slater, who sent out an invaluable superintendent, in the person of Mr. Edward Mathew, who carried the work on till it was all but finished ; and then, to the very great sorrow of all concerned, was struck down by yellow fever.

As the work proceeded, it was found very much more expensive than had been anticipated ; and consequently, before a year was over, the commissioners had to apply to the Legislature for a further grant of £3,400. This was voted, and, it may be added, was followed afterwards by other grants, raising the whole sum to between £10,000 and £11,000 ; in addition to which some considerable private subscriptions were raised for various embellishments. This was a large sum for so small a colony, with a revenue of only some £15,000 or £16,000 a year, to provide in the course of three years ; and when we state that upwards of £5,000 had been wasted some years before in a vain attempt to build this same parish church, it seems still more remarkable. When the work was commenced, there were many who thought it too great an undertaking ; but as it advanced, and they saw what a noble work of art was being produced, all parties felt themselves honoured in having a hand in it, and agreed unanimously to a tax of one-eighth per cent. added to the import duties, for the purpose of meeting the expense ; and they are now sending home money from time to time for fittings and embellishments, clock, bells, &c., without solicitation of any kind. In this we say nothing of the higher joy of those whose religious feelings were more deeply involved.



ALL SOULS' CHURCH, HALEY HILL, HALIFAX.

The foundation-stone was laid by Archdeacon Jermyn on the 23rd of October, 1856, without much ceremony or parade, it being felt that the former attempt, to which allusion has been made, having so signally failed, all public demonstrations had better be reserved till the building was completed.

No checks or accidents were met with in carrying on the works, but yet the task proved a most arduous one: the workmen (negroes) had not one of them even seen any architectural building in their lives, and worked upon windows and mouldings at first like children playing with new toys. When the first window was completed, and was put together, to see how the several stones fitted, those who had done it danced about and shouted for joy, with all the glee of small schoolboys over an unusually successful snow man. They, however, took to the work with great readiness, and showed a wonderful aptitude for simple carving. The ground, again, was very unfavourable, being undermined in all directions by large vaults, so that an entire foundation of concrete had to be laid in three feet deep and five feet wide. Materials, also,—lime, wood, firestone, limestone,—were very difficult to procure in the unusually large quantities required. Yet, in spite of these difficulties, the building was completed so far as to be offered for consecration to the late deeply-lamented Bishop, Dr. Rigaud, on the 25th of March, 1859; it being the only church consecrated by him during his short but eventful episcopate. Dr. Rigaud pronounced the church to be incomparably the finest building he had seen in the West Indies, and especially admired the success of Mr. Slater's endeavours to render it as cool as possible; the thickness of the walls keeping out the sunshine, while the large and numerous windows admitted the full current of the refreshing trade wind. But the strongest evidence, perhaps, that can be brought forward in its favour is the entire approval and high admiration of it expressed by the excellent Lieutenant-Governor, Sir Hercules Robinson, now Governor of Hong Kong, who watched over the work from its commencement to its completion.

We offer our readers a photographic view of the interior of this interesting church.

HALIFAX AND DONCASTER.

WE take some shame to ourselves for not having sooner described, from personal inspection, Mr. Scott's great works at Halifax and Doncaster, the former of which may be taken, we think, as his *chef-d'œuvre* at present. We wish for him health and opportunity to achieve a yet more signal success hereafter.

The church at Doncaster shall be noticed first, both because it is an earlier work in point of time, and because it is far less original and characteristic than the more recent design of All Souls', Haley Hill. In rebuilding the noble cruciform church of S. George, Doncaster, Mr. Scott was limited by the condition that the new structure should reproduce, in its essential features, the outline and ground-plan of the original build-

ing. This task he has fulfilled with great ability; not slavishly copying the detail and style of the former church, but transmuting the whole conception, with much subtle felicity, into the characteristics of an earlier and purer architectural period. The result is a vast cruciform Middle-Pointed church, with magnificent open central lantern, noble area, and great height. It is like nothing that we have ever seen before. The type of it is not simply that of a late Third-Pointed minster designed in the preceding style, but rather of such a church—first simplified and adapted for modern congregational worship, and then designed in the middle Gothic. And herein, while we recognise the extraordinary architectural skill which has solved this hard problem, we perceive the ecclesiological defect of the church. If Mr. Scott had been called upon, untrammelled by any antecedent conditions, to design a parish church of this size, we very much doubt whether he would have produced *S. George's, Doncaster*. This experiment shows us, more plainly than all our speculations on the subject, that the cruciform plan on a large scale is not the type best suited for congregational worship. In adapting an ancient cruciform building to the requirements of our present ritual, we may tolerate anomalies and defects, which find no such excuse in a brand-new design. Mr. Scott might have re-arranged the ancient church, and have made it available for Anglican services; and we should not have been very severe upon a congregational use of the choir and crossing, or even upon a marble reading-desk in the nave, facing west by north, against the south-west pier of the central lantern—supposing the population of Doncaster required so much church accommodation, and that another church could not be built in the town. But when we see this stately new structure so improperly and so inconveniently arranged, we are struck by the incongruity of the plan and type of the building with the object to which it is devoted. The length of the chancel, the interruption of the central crossing, the projection of the transepts, are all so many hindrances to the convenient disposition of the worshippers for a modern service. But for this it may be said that Mr. Scott, under the peculiar circumstances of this case, was not responsible. We admit the plea, but at the same time we note the circumstance, as detracting very much from the merit and interest of this fine work. Architecturally we have no fault to find, except that we cannot accept the wooden roofs, however good of their kind, as the proper completion of even an English Pointed church of this scale and dignity. Mr. Scott has shown his usual mastery of the style in the stately proportions of the organic structure of this church, the noble tracery of its windows, and the admirable purity and richness of its details and mouldings. The open lantern, with its vaulted roof and fretted and panelled sides, is a grand architectural conception. It would not be fair to complain that the whole interior is too light; for of course it is hoped that the windows will ultimately receive stained glass. A few coloured windows, indeed, are already inserted; but still, the general effect is chilly. The walls are ashared internally; and there is no attempt at polychrome, constructional or applied. The spandrels of the arcades both in the chancel and nave are enriched with panels contain-

ing heads in low relief, excellently carved by Mr. J. B. Philip; and there is the same profusion of almost exaggerated carved foliage, copied from natural examples, in capitals and corbels, which is found in almost all Mr. Scott's later churches. But the eye certainly wants more colour. It is unfortunate also that the whole area of the nave and aisles—with an exception to be noted presently—is flagged with white stone. The general result of the whole is, as we said, frigid and austere: an effect which is heightened by the total absence of screens or parclooses. The building has none of the mystery which is so impressive in most ancient churches of the same size. You take it all in at a glance. It is only one common area, very perplexingly and needlessly subdivided by the cruciform ground-plan. It is the misfortune of all churches of uniform date and design, from Cologne cathedral downwards, that they lack interest; but we have seldom felt this so acutely in a modern church as in S. George's, Doncaster. It is almost an effort, inside the building, to give due credit to the scientific excellence of the architectural construction; and yet better architecture of its kind than is displayed in this building it would be difficult to find. The general height of the interior, the real grandeur of the open lantern and its vast sustaining piers, and the noble tracery of the eight-light east window in particular, are exceedingly fine features. We less like the corbel-shafts which sustain the principals of the timber roofs of the chancel, nave, and transepts. They seem to us ugly and heavy, and do not in any way reconcile us to the absence of a groined vault. On the other hand, the stone arches spanning the aisle-roofs against each pier, with a pierced cinquefoiled circle in the spandrel, very much relieve the perspective of the aisle.

It is the arrangement of this fine church which (as we have already said) is the most disappointing thing about it. The levels are not very satisfactorily managed, and the altar lacks height and dignity. It is the east window, and not the sanctuary, upon which the eye rests as the central object in the building. Beneath its cill there is a rather mean arcading, in which we observe a strong Third-Pointed element, and an insignificant reredos, with six small sculptured heads in relief in the spandrels of the niches, and coloured marble shafts. These heads are selected on no intelligible principle; and indeed their juxtaposition is an iconological mistake. The altar itself is low and poor. There is a credence-shelf on the north side, but no sedilia: and a weak altar-rail marks off an insufficient sanctuary. The choir has three longitudinal benches on each side: the transepts and crossing are seated with benches facing north and south; and in the nave, a cumbersome reading-desk for two persons, elaborated with marbles, stands against the north-western face of the south-western lantern pier, balanced—opposite to it—by a temporary pulpit. The seats throughout are of oak, and open, but are placed on platforms of deal. There are gas standards, of rather inelegant design, throughout the church. The north chancel is as yet unpaved, and occupied by a temporary organ. A large organ of German manufacture is expected. The south chancel aisle, on the other hand, is the gem of the church. It is called the Forman chapel, and was a private benefaction from the representative

of that family. It is groined throughout, and filled with very carefully designed and coloured windows by Mr. Wailes. It is also paved with encaustic tiles; and presents a very pleasing *ensemble* of colour. Unfortunately it is used as a baptistery; and in the middle there stands a noble font, of serpentine, though without a cover. This is the gift of Professor Selwyn. The only other stained glass as yet in the church are a fair window by Mr. Hardman, and two miserably opaque memorial windows, of the poorest design, at the west end of the aisles, by a Bristol artist.

The exterior, which recalls the outline of the former church, is a very fine and dignified composition; but the central tower seems, perhaps unavoidably, to be in its details earlier than in its *motif*.

A far greater work, in our judgment, than the new S. George's, Doncaster, is Mr. Scott's design for All Souls', Haley Hill, Halifax—the munificent gift to his fellow townsmen of Mr. Edward Akroyd. Of the interior of this church we gave an illustration in our last number, from the able pencil of Mr. J. D. Wyatt; and, by Mr. Akroyd's kind permission, we now offer our readers a perspective view of the exterior, borrowed from that excellent official description of the building, which supplied us with so many facts and details in our former notice.

Unlike Doncaster church, All Souls', Halifax is, and pretends to be nothing more than, a parish church. It is a building indeed of the most ornate type, the most stately conception, and most costly detail; but it does not affect a higher character. We shall not be wrong probably in regarding it as Mr. Scott's ideal of what a parish church ought to be. And here, as might be expected, the architect's well-known purism and conservatism in art come out strongly. In plan and style this building is the legitimate descendant of the old English Pointed parish churches. There are others of our most distinguished living architects who would have made quite another use of this signal opportunity. What novelties and developments of plan and style and material should we not have seen had this great work been entrusted to Mr. Butterfield, Mr. Street, or Mr. Burges! We are not complaining of the result. On the contrary, while we have never been backward in supporting a certain boldness of eclecticism in design, in competent hands, we most highly value Mr. Scott's judicious adherence to the stricter and narrower precedents of our own insular style. There is room for both methods of design; and each will react advantageously on the other.

We need not repeat here the details and measurements of this church, which we gave in our last number. It will be enough if we describe its general effect, and venture upon a few friendly criticisms.

The interior of this building conveys a strong impression of completeness and unity of design. There is nothing crude or imperfect. The idea is thoroughly mastered and carried out. And we are happy to say that the idea, in this case, is the best and highest embodiment of the principles of our ritual which we have yet seen in any church of Mr. Scott's design. Here there is no compromise; no subordination of ecclesiology to architecture; no sacrifice of the kernel to the shell. The choir and the altar form the proper climax of the design;

they are the cynosure by which the artist has steered his course. The same harmony is to be observed in the decoration considered as a whole. And it is a most curious proof of the degree to which this unity of thought and design has subdued individual caprice and eccentricity, that the stone carvings of foliage, &c., throughout the church are more moderate and unexaggerated than we have seen for many a year in Mr. Scott's churches, and that Mr. Skidmore in his screens and par-closes has restrained the exuberance of his vigorous fancy.

From the less pretension of the design, the want of a vaulted roof is far less felt here than in the Doncaster church; but we cannot help wondering how the architect could have resisted the temptation of introducing groining in a case like this, where unlimited funds were at his disposal. However the roofs, both to chancel and nave, are good of their sort, and are very skilfully coloured. In the chancel the roof is boarded, and painted in low colours; and the nave roof, which extends across the arches of the quasi-transepts, is divided into bays by arched principals, with most excellent effect. The transepts are very shallow: they give scope for fine elevations north and south, and they communicate with the nave by lofty arches, almost equalling in height the chancel arch. It is perhaps almost hypercritical to say that we should have liked a little more solidity in the piers which divide these transept-arches from the lower range of the nave-arcades. There is to the eye the slightest possible effect of weakness of construction in the lateral thrust of the clerestory on each side against the haunch of the transept-arch. The clerestory itself is one of the best features of the design: a stately continuous arcade, in the interior, of marble-shafted arches.

The tower, which is engaged at the west end of the north aisle, forms a baptistery in its basement stage. Here there is exemplified in the highest degree the peculiar excellence of the architectural detail of this design. We may safely say that we have never seen greater depth and richness of mouldings, greater breadth and solidity of construction, or more lavish architectural detail, than are employed throughout this church externally and internally. In the baptistery especially Mr. Scott seems to have revelled in profusion—never however degenerating into the vulgarity of excess—of ornamental constructional details. And in the use of his details and mouldings generally he seems to us to have shown in this example a most unusual power and invention. If there be still a certain reserve in the polychrome of this fine interior, very characteristic of its author, at any rate we may remark in it a more decided attempt at constructional colouring than any of his former works have exhibited. Both externally and internally the ashlar is very ably contrasted of two-coloured stones; the Steeley Magnesial limestone for quoins, dressings, &c., and Ringby stone for the internal walling. Granite also and coloured marbles are used, though sparingly. The floor is laid in coloured tiles; the font is of serpentine; and the pulpit—an ambon-like design, almost too large—is a rich composition of Caen stone, marbles, and mosaic.

The ritual arrangements are, as we have already said, thoroughly good. We should ourselves have preferred a thoroughly open area

seated with chairs; but here the nave and aisles are furnished with open benches. The transept space however is left free, chairs being used when wanted. This open space, which is invaluable for catechizing or occasional uses, gives very great dignity to the interior. The chancel screen is a low plinth or podium of alabaster, with a cornice of scale-ornament; above which is a rich metal screen, by Mr. Skidmore. The design of the latter, though able, is slightly archaic. The parclose screens on each side of the chancel, separating it from its aisles, are more successful. The stalls and subællæ are of excellent design. The sanctuary is spacious and beautifully fitted. The reredos, standing some few feet in advance of the east wall, is a composition of very excellent sculpture, in alabaster. Its lower stage is geometrically diapered with coloured marbles under a rich cornice. The altar, either from wanting a super-altar or from being a few inches lower than the architect intended, does not quite fill the space marked out for it on the reredos. Its height is certainly insufficient; and it has no candlesticks; though it is very richly and properly vested. In the upper stage of the reredos there are three niches with statues on each side of a central one, containing a richly coloured inlaid cross. The statuettes represent the three Marys, S. John the Evangelist, Nicodemus, and S. Joseph of Arimathea. Above the central arch is a most beautiful head of our LORD, in a pierced circle. The sculpture so extensively used in this church may be said to be its specialty. It has been executed by Mr. J. B. Philip, and does the very highest credit to his artistic skill. On each side of the chancel, above the stalls, in the spandrel-space between the two arches communicating with the aisles, there is a very large circular medallion of bas-relief, representing groups of Angels singing and playing on musical instruments. These are most beautifully designed and executed. And in the spandrel-space of the nave arcades there are large medallions carrying heads, in high relief, of the Western doctors, on the north side, and of SS. Polycarp, Ignatius, Cyprian, and Clement, on the south side. It is impossible to praise too highly the spirit and variety of this sculpture.

Messrs. Clayton and Bell are responsible for all the colouring and for much of the stained glass. It is all most effective. The roofs are stencilled with great judgment; and the arcading of the sanctuary is richly diapered. We are thoroughly satisfied with the polychromatic treatment of the chancel as a whole. It is remarkable especially for its moderation. Over the chancel arch there is a large composition representing the Adoration of the LAMB. The Agnus Dei is in a circle, adored by Angels. Below is a row of cherubim; and in the spandrels, on each side, the twenty-four elders casting their crowns upon the ground. It is not very easy to see this picture; but the drawing seems very fine. The treatment of the LAMB, and the whole upper part, is scarcely so good however as that of the elders; and a ventilation hole comes most awkwardly in the very centre of the composition. This hole, in itself (we should think) insufficient for the church, should be stopped up, and the ventilation managed in the roof. Legends, generally well selected, appear on all sides of the church.

The whole of the windows are filled with stained glass; of which

all but two or three grisaille windows are treated in subjects. Messrs. Hardman put in among others the east and west windows; the former an average design in medallions separated by foliage; the latter a very fine and bold composition representing the Doom. Here the colours are vivid and forcible, and the drawing effective; but the general effect wants blending and unity. We like better Messrs. Clayton and Bell's glass. The clerestory lights in particular, containing large single figures of Apostles and Evangelists on white quarry backgrounds, are very striking. And the transept windows, that of the north containing the history of S. John Baptist, that of the south that of S. Peter, are particularly good. In the former the arms of Halifax commemorate the "Holy Face" of S. John, whence the town derives its name. A window in the north aisle, commemorating S. Paul, by the same artists, is remarkable for some grotesque foreshortening in the design, but for a very beautiful treatment of the colouring of the upper part.

Mr. Wailes is represented in the west window of the south aisle under favourable and interesting circumstances. The managers and workpeople in the employment of the founder, having requested leave to offer a window, chose the subject of the Good Samaritan, as expressing their sense of the example which their benefactor had followed. From a limited competition they themselves selected Mr. Wailes's cartoon: on the grounds—we were informed—that his groups "told their own story" distinctly and unmistakeably. The artist has done his best, and has produced a very good window, of rather low, but not displeasing, coloration. We quite agree with the donors of this window, that intelligibility is of primary importance in design; and we are glad to obtain thus a glimpse of the principles on which the classes, represented by the subscribers to this window, regard works of art of this kind.

The subsidiary fittings of this splendid church are on the same scale of sumptuous magnificence. We may enumerate a peal of eight bells by Messrs. Mears, an organ by Messrs. Forster and Andrews, of Hull, very beautiful bindings, with enamellings, of the service books, and also a complete set of altar plate by Messrs. Hardman. In short, a minute care has been exercised over every part of the work, and no detail has been forgotten or neglected. This building must take rank among the very first class of the noble churches which the present age has seen, as well for its architectural and artistic importance as for the completeness and costliness of its ritual appointments. That the voice of praise and prayer is not, as yet at least, heard daily in this most beautiful shrine is surely a matter for deep regret.

In the lighting of the church Mr. Scott has not advanced beyond the gas-standards, to which we are now so much accustomed. The time has surely come, we think, for some improvement in this matter. The system of bunching the gas-lights is scarcely, we think, satisfactory; and however well the standards may diffuse the light on the ground-level, they fail—as in this case—in fully lighting the upper part of the building.

The exterior of this church is as nobly designed as the interior; and the tower and spire may be reckoned as one of Mr. Scott's most successful efforts. Their outline is stately, and not hackneyed. We ob-

serve a strong Italianizing influence in the treatment of the cornice and upper stage of the tower. From the outside, the æsthetic error of placing the tower out of its normal situation is apparent; and the outline of this church looks from most points of view somewhat too short. The situation—on a hill side, overhanging Halifax on the north—is very striking. But from the position of the ground the utility of the south porch—a good design in itself—is more than questionable. The niches of the tower and the exterior are filled with statues, by Mr. Philip, of various saints, of a very high excellence; S. Blaise, the patron of wool-combers, very appropriately presides at the west end.

In conclusion, we may warmly congratulate Mr. Scott on the great success which he has achieved in this memorable church. He has shown once more that he has no superior in vigorous handling of the pure national ecclesiastical style. And in his extensive introduction of figure sculpture, externally and internally, he has opened a new era of church art. It is this which distinguishes All Souls', Halifax, from any other modern work; and if All Saints', Margaret Street, was the first example of the highest pictorial art being introduced into church decoration, the church at Haley Hill will mark the epoch when the sculptor first made good his claim to admission within the sanctuary. Of the munificent founder of this church we will say nothing more than that he has conferred benefits upon English art which must not be forgotten when men remember what he has done, from a higher motive, for the spiritual good of his neighbours and dependants. It is not for us to presume to praise him for the latter.

We notice the Cemetery Chapel for All Souls', Halifax, and Mr. Scott's new church of S. James, Doncaster, under their proper heading in this number.

S. MICHAEL'S, CORNHILL.

WE have frequently had to regret the deficiency of some term to describe the recasting of an ancient church into a new superior shape, a process which we are perforce compelled to describe by the ambiguous term restoration. We never felt this want more than in the instance of Mr. Scott's noble manipulation of Wren's church of S. Michael, Cornhill, which has just been brought to completion. None of our readers we suppose are ignorant of the stately Pointed tower which Wren reared to this church. By some freak of taste he appended an unworthy body to this fine steeple, in somewhat commonplace Italian, possessing, however, the merits of a Roman-groined roof, of a circular clerestory, and of aisles, the bays being four in number, with semi-circular arches springing from an Italianized edition of Tuscan pillars, with a sanctuary projected beyond. The east window, as well as those of the south aisle, were large circles; the north aisle which abuts against the houses of Cornhill being blank. The first improvement which Mr. Scott carried out was that sumptuous porch to the tower,

which now opens upon the street, in Franco-Italian Gothic. We need not again offer a description of it. At a later date the restoration of the interior had to be considered, and the problem to be solved of creating for the purpose an eclectic style, which should by converting the Italian forms of Wren into something of an eclesiological and mediæval character, both produce harmony between the church and its steeple, and satisfy the purer religious sentiment of this age, which has learned the more excellent way of Church architecture. The superficial criticism passed upon the general aspect of the interior will be that it is quite basilican, but this would be a very superficial one; for in reality, as we have said, there is nothing peculiarly basilican about it, except the circular arches of the arcades.

It is best not to beat about for imperfect comparisons, but at once to say that restored S. Michael's must stand or fall on its own merits, as an experiment in eclecticism, the necessity of which justifies its originality. Mr. Scott's noblest constructional experiment was the junction of the tower (serving as the baptistery) and church, which had been formerly cut off from each other by a gallery. The means he has adopted are admirably simple. The round-headed west window being retained, Pointed unchamfered arches are recessed in the walls over the north and south doors. Similar arches of two orders, also unchamfered, open into the church itself, but these are round-headed. Out of these simple elements a perfect *sutura* has been effected. The other strictly architectural changes in the interior are limited to the substitution in the aisle of two-light round-headed windows, with a small circle in the head (an Early-Pointed notion Italianized), for Wren's big rounds,—that at the east end being left;—to the insertion of simple wheel-shaped tracery in the clerestory; and to the introduction of angel-corbels to support the groining. Fittings and decoration had to do the remaining work.

We shall first call attention to the reredos of precious marbles, as a stroke of exceeding talent. The general conception of this elaborate construction, which is returned round the sanctuary, is Italian, though Italian of the days before—rather than those after—Pointed had sprung up, the chief form being a series of oblong panels bearing the lozenge. But the cornice recalls with its bold stiff leafage the fine French work of the thirteenth century, and the central, slightly projecting portion (the reredos proper), with its three trefoiled-headed panels, each cusp terminating in a bold flower, secures the prevalence of the mediæval feeling. The remaining arrangements of the chancel and sanctuary are dignified, but do not call for particular remark. The chancel, which is formed out of the fourth bay of the nave, rises on two steps, the prayer-desk, just outside, facing south and west, and being placed against the north pillar, with the pulpit (of which more hereafter) opposite it. It is seated stallwise with two rows of richly carved benches; a broad step rises at the east of these stalls; and the sanctuary, which is constructional, is approached by three risers of black marble. The open sanctuary rails, of metal parcel gilt, is a pretty specimen of the prevailing type.

The seats form one of the characteristic features of the interior.

Their execution is due to Mr. Rogers's talent, and mainly consists of a series of most elaborate bench ends full of symbolical representation. We shall not, of course, be suspected of any particular favour to the selection of church seats as a peculiarly recommendable art-vehicle in ecclesiology when we praise their design and execution. They stand in two blocks, with a broad central passage. But we must in so doing express our disapprobation at that which is the main blot upon this otherwise excellent restoration—the existence of pew-doors. We understand that these abominations were not erected without the strong protest of influential parishioners, and we are in hopes that it will not be long before the screwdriver makes acquaintance with their hinges. The pulpit, which is octagonal, standing on a circular marble shaft, is perhaps, the least satisfactory portion of Mr. Rogers's work; not from any want of gracefulness or fancy in its treatment, but because it is too slight and delicate for its place. The general aspect of the whole interior and the proximity of the reredos called for a marble polychromatic ambon. Instead we have a wooden pulpit of an almost Jacobean design.

The coloration, by Mr. Trollope, is decidedly the weakest feature of the church. It is graceful, no doubt, but not sufficiently pronounced. The coved sanctuary roof is of a deep blue, the nave groining of a light grey blue, angels in circles being introduced in the bay over the chancel. Round the arches are texts on a gold fillet, and the spandrels have rather feeble ornamentation introduced. The capitals are gilt, and some colour in the west arch completes the decoration of the nave. The north aisle is more successfully treated, by being uniformly tinted above the dado of a warm salmon tint, the monuments being ranged symmetrically upon this space, and a new one of Italian-Pointed cleverly made the central and most conspicuous.

But if we cannot highly praise the decoration, we can speak in terms of the very greatest commendation of the painted glass by Messrs. Clayton and Bell, which we have no hesitation in saying is, to our taste, the best which any English glass-painters have yet produced since the revival of the art. The circumstances of the case emancipated the artists from conventionalism, and they have accordingly combined fine vigorous drawing with hieratic feeling. Their tinctures, which are full, are yet harmonious, and for once we do not desiderate white glass. The subjects are the history of our Blessed Lord, from the Annunciation to the Crucifixion in the west window, and the Session in Majesty, in the eastern circle. The subjects are arranged in the windows of the south aisle, (including the east one) partly as large groups and partly in medallions, as a predella—the only drawback to the merit of the arrangement. The Annunciation, for example, which is of the latter class, does not receive its proper theological value. The group of the three kings proceeding with their gifts to Bethlehem, struck us particularly for the easy dignity of its drawing. The west window, though a very striking production, is perhaps in some respects the least successful production. The large scale of the figures somewhat dwarfs the remaining design, and the whole effect reminds us more of sixteenth century glass than any other window. But the eastern Majesty

deserves all praise. It is treated conventionally and mystically: our Blessed LORD's arms are extended in the form of a cross to bless the world; He is surrounded with a circular aureole of seraphim, and adoring angels complete the composition. The whole effect seen down the entire church is most impressive. We propose in our next number to give a catalogue of the subjects composing this series. The side windows on each side of the sanctuary, of the same design as those in the aisle, are filled with grisaille, and the clerestory is glazed in coloured patterns. The organ, we should have noticed, fills the eastern bay of the north aisle, and though rather large, backs cleverly the stalls on that side. We trust that the report which we have heard that this church is to be used for daily service may be true.

THE BISHOP OF LONDON AND THE CITY CHURCHES.

It was scarcely to be expected that the present Bishop of London should not follow the precedent set by his predecessor, in attempting some rearrangement of the City benefices. We will admit, not that there is a great amount of evil attached to the present system, but that it has its defects. Further, we may allow, that what is taking place in London, though not exactly a new thing, involves a problem not very easy of solution. The parallel cases which have been adduced do not, however, apply. Old Sarum migrated bodily, and its cathedral was simply transferred; while in modern London city, at least in its heart, there are, it has been calculated, 700,000 persons who daily walk its streets and pass its churches. To say that the City has no population is untrue. There is not a parish in which there are not some hundreds: office-keepers, porters, house-matrons, and the like. These people have souls, and do actually attend church; so that there is not in fact that calm and complete solitude which is pretended. Even the extreme ecclesioclasts admit that many churches ought to be preserved. Still, we may admit that some churches might be removed or re-appropriated. But the conditions under which a church in the city is removed should be these: that for every church pulled down, another should be erected; that no church of any architectural character should be destroyed; and that in all cases the spires, as the well-known Sion College Report suggested, should be retained. And further, which is the throat of the whole matter, that the sites should be reserved from all secular and profane use. Not one of these conditions has been observed in the bill which the Bishop of London, apparently with a high hand, is carrying through the Lords. He says, and with some truth, that if this last condition is maintained, the measure will, like its predecessor, be practically a dead letter,—a condition to which we could make up our minds, after a proper struggle of submission; for, after all, the proper way is the old one. When a case of absolute uselessness is proved, let it be dealt with as what it is: an exceptional matter, to be dealt with exceptionally.

One objection to the proposed measure is, that it is sweeping and destructive in character; that it applies to towns and cities whose spiritual circumstances differ widely and are never the same as those of London.

A second fault in the present bill is, that it proposes to sell the sites. It is remarkable that the destruction of the city churches was never thought of till schemes of what is called Church Extension have failed. After the late Bishop of London set himself against the Church movement, church building in his diocese immediately languished. The present Bishop of London is not likely to evoke this lost spirit of church building; his dealing with S. George's in the East and his general leanings have chilled the old spirit; and to say that in London church building is in a languishing and unpopular state, is to describe the aspect of church builders to their diocesan in very euphemistic language. It has therefore become a matter of necessity to get money; and if it cannot be got by appealing to the religious sentiment, it must be got by what can scarcely be distinguished from sacrilege. If the city churches are to be pulled down, it will be only for their market value. The principle to be sure is an old one. The *Times* told us that Wolsey pulled down abbeys and churches to found Christ Church, Oxford. The precedent, and the wholesale destruction of the houses of God, and the house of religion which followed Wolsey's church reforms, has not been so encouraging as to invite us to repeat the process. The result of the sixteenth century "re-arrangement" of the old churches was, that scarcely a new church was built in two centuries; the consequence of pulling down city churches will be that church building will cease.

Another vice in the present bill is, that it hands over the whole business to the Ecclesiastical Commissioners. A church is to be pulled down, after every variety of cumbrous legal proceeding, and its site is to be sold. In the transit of the proceeds through Whitehall Place, and its officials, perhaps ten per cent. will some day be available for some church nobody knows where: in other words, we are asked to pull down our churches to pay Government clerks.

These blots in the measure are not absolute novelties; Bishop Blomfield went as far wrong as this: but Bishop Tait's bill presents one feature entirely its own. It proposes to give some, perhaps all, of the churches to the foreign Protestants, who, as they did in the case of the Threadneedle Street church, will probably sell their unexpected piece of property, and build elsewhere. But really to give up a consecrated church to religious bodies who need not have any creed, who certainly have no Apostolic succession, and who are only known by their hatred of Apostolic order, is a very strange proceeding from a Bishop: stranger still, if it is true, that the hint for this precious clause was furnished from a high Churchman, who wanted to retain a Danish church in the East of London on the easy terms of generously taking it in exchange for what was not his to give. Of course the suggestion was eagerly caught up by Lord Shaftesbury, who wishes to make religious capital out of it. But if the precedent is once set, the English Protestants, that is, the Dissenters, whose views on doctrine and discipline are precisely the same as those of the Foreign Protestants

to whom it is proposed to be so generous, will at once, and not unreasonably, say, if churches are to go a begging, English Protestants have quite as good a claim, if not a superior one to their co-religionists of Geneva.

However, it must be remembered that though the late Bishop of London carried his bill through the House of Lords, it came to grief in the Commons. Unless we misunderstand the temper of the Commons, they are not prepared to arm either Bishops or Ecclesiastical Commissioners with such powers as this measure confers upon them. We would have submitted to a decent and religious compromise on the matter; but as things are, though we may not agree with the grounds upon which the Bill is sure to be resisted in the Commons, we shall rejoice if, on whatever opposition, it falls to the ground, as it is our earnest prayer that this discreditable measure will do.

CHURCH OF S. EDWARD THE CONFESSOR, CAMBRIDGE.

THE restoration of this church has now advanced so far as to demand a notice from us. The main features of the building and its former state are soon described. Its general style is late "Decorated," with "Perpendicular" additions and alterations, while the west tower is "Early English." The nave, which is very spacious and light, though without a clerestory, has four pier-arches on each side, with unusually lofty piers and acute arches. There are north and south aisles. The chancel, which is entered by a lofty arch, equal in width to the nave, has also aisles, or rather chantries; of which that to the north was erected by Trinity Hall, and that to the south by Clare College. They formerly served as chapels to the members of those foundations. There is thus a very dignified chancel, clearly defined by constructional limits, and flanked with aisles, which, being of greater width than those of the nave, offer abundance of room for numerous sittings. The neglect of these natural limits in the new fittings is what we have most to object to in the restoration. Before its commencement the tower-arch was blocked by a heavy, widely-projecting gallery, in which was placed the organ: the naves, aisles, and chancel were filled with tumbledown, baize-covered pews: the windows were destitute of all tracery save of that straight kind in which the last century delighted; and the east end of the chancel was covered with a classical reredos, erected in 1716, which blocked up a considerable portion of the east window. When the present Dean of Ely became Incumbent of the church in 1848, his first aim was to restore it; but here he was so long baffled by certain influential members of his congregation, that it was not till 1858 that he was enabled to begin. Even then he saw little hope of doing much; and therefore no regular plan was adopted for the entire work, and no architect employed to begin with—an omission rendered excusable by the exigencies of the case, but which has been of fatal effect in marring the results of the Dean's perseverance. When the restorations had been in progress for a few months, several members of the University,

anxious to show the respect which they felt towards him (then newly-elected Dean of Ely) undertook the restoration of the east window and reredos. This was confided to Mr. G. G. Scott, and the result is a very good Middle-Pointed window, (though perhaps the architecture of the church has not been followed with sufficient closeness in its general character,) with a reredos of five foliated canopies, the centre one surmounted by a cross. It is intended to place frescoes beneath the canopies, and to extend the colouring to the cusping and foliations.

On removing a modern ceiling, there was discovered a very good Perpendicular waggon roof, with pointed arches, formed by the intersection of the spars. The timbers have been painted brown, and sadly want some brighter colour to relieve their sombre effect. The same remark applies likewise to other portions of the church. The white surfaces, bright and clear as they are, might well be rendered less glaring by diaper-work.

For the rest of the work the architect employed was Mr. Brandon. Continuing our remarks from the east end, we come to the Clare Hall chantry on the south. On its eastern face was a blocked Decorated window of two lights, which was unfortunately believed to be original, and taken as the model for the tracery of the windows in the north and south aisles of the nave. The consequence is that they have now each two broad lights, instead of four, as they evidently once had: and those more pointed than is warranted by the flowing style of the period when the walls in which they were inserted were built. On the window being opened it was found that the tracery in question was modern, and that there had originally been four lights.

Mr. Brandon thought the width too narrow to reproduce these, and constructed instead a very pretty three-light window: though it must be a subject of regret that he was not able to follow more closely the indications of the style of the old window furnished by some fragments of its tracery discovered in the wall.

It was found necessary almost to rebuild the north and south walls. This has been done in extremely effective random-work.

The nave-arches have been scraped and cleaned throughout, and the columns repaired by inserting stone wherever it was needed. But the great improvement to the western portion of the church is the removal of the gallery. A handsome arch is thus laid bare, opening into the tower. It being necessary to introduce more light, the lowest flooring in the tower was raised several feet, and its westernmost face pierced with a large window, the idea of which was derived we believe from a French original. It looks as though composed of two separate two-light windows, with a sept-foiled circle above, inclosed in an arch. The central mullion, so to speak, has three shafts with foliated capitals, divided by chamfers. The whole is very stately, but rather heavy, and wanting in enrichment. A plentiful use of the dogtooth ornament would have corrected both these faults. Beneath, instead of the old Grecian porch, we have a most excellent doorway, of Early English character, recessed in two orders, with foliated capitals, whence spring suits of deeply-cut mouldings. We have rarely seen anything better in modern work.

The roof has been tiled throughout, and the tower, we are sorry to say, whitewashed. Perhaps this is a little better than the old yellow hue; but if there was not money enough to remove the stucco, which was laid on in 1735, among other "beautifications," would it not have been better to have left it as it was for a time?

So much for the alterations made to the fabric. We now proceed to the fittings. And first we must congratulate Mr. Brandon on his very simple but good internal porch, through which, as there was no room for an external one, you now enter the church at the west end. We wish we could say anything in favour of the seats which were designed and executed by Mr. Bell, builder, Cambridge. It is painful to find fault with a restoration in which we so heartily sympathize as this, but we cannot do otherwise than express our strong opinion against the worst woodwork perhaps ever introduced into a restored church. The seats are heavy, clumsy, and poor in design, and larger than necessary, seeing that they measure 3 ft. 6 in. in height, by 3 ft. 3 in. in width from back to back. They have doors, which fasten inside with a button. The pulpit is of fair design, but we think the old Jacobean one was better. It is placed against the south side of the chancel-arch, and on the northern is a reading-desk. We noticed that no seat was provided for the clergyman: if he sits at all, it must be upon the projecting mouldings, in the angle between the chancel and nave arches. In front of this is—strange feature in a restored church—an Amen Desk, of most portentous form. It consists of a square frame, supported on uprights at each end of its four corners; and in one of its sides a hole of sufficient length has been made to admit the Clerk! There is absolutely nothing to mark the separation of nave or chancel. Though so clearly defined by the architecture, no attempt has been made to carry on this definition in the fittings, by screen, or step, or any other of the recognized modes. The same system of "pewing" obtains in the chancel as elsewhere; and after passing through the narrow passage between the opposing fronts of the pews, you come suddenly on the altar. One other feature of these unfortunate seats remains to be noticed. It chanced that, among the old pews, there was found a fragment of a standard: it consisted of a polygonal shaft, which broadened outwards at the top, presenting a flat surface, bordered with foliage, evidently intended to receive an image. For some reason, best known to himself, the designer of the woodwork has repeated this relic in various places, with an effect which is strange, not to say ludicrous. A handsome corona has been suspended from the roof of the chancel; and the font restored to its proper place under the west tower. The organ stands at the east end of the north aisle.

Altogether, those who remember the church in its old state have good cause to be glad at the improvements made: we only wish that more care had been taken to avoid blunders, as we hope will be the case in any future work that may be undertaken. The windows in the aisles, and the exterior of the tower need restoration much; and when the houses which now abut on the north-east aisle are removed, a good deal will have to be done there also.

GREAT S. MARY'S, CAMBRIDGE.

THE following paper by the Rev. H. R. Luard, the new incumbent of Great S. Mary's, Cambridge, is important enough for us to reprint it, with every hope that it may lead to the thorough restoration of the church:—

"Remarks on the present condition and proposed Restoration of the Church of Great S. Mary's."

"In the year 1493, when S. Mary's church was still unfinished, 'the zeal of the governing body of the University led them to hire three horses at a charge of twenty shillings, and send forth the proctors with letters written expressly by the Vicar of Trumpington, who received 6s. 8d. for his labour, to collect for the church; yet when they returned after three weeks' absence, galled and jaded with their long excursion, they must have had the mortification of reporting their journey a complete failure; for since five pounds, two shillings, and two pence farthing was all that was furnished by the University this year from every source, small indeed must have been the sum they succeeded in gathering.' The committee that has now existed for some three or four years for the restoration of the church has not been quite so unfortunate as the proctors of 1493; they, however, have not as yet been able to collect the sum required to carry out the proposed plans; what they have obtained still falling very far short of that amount. For liberally as the call has been responded to in many quarters, this is by no means the case in all: and the appeal has not met with that general support which at first every one expected would be the case.

"It is felt that the present halting state of the subscription is not creditable to the University, nor satisfactory in any point of view; and the committee are again exerting themselves to obtain a promise of the sum required to carry out Mr. Scott's plan. In the mean time, I venture to put forward the following remarks, with the hope that they may have some effect on all into whose hands they come.

"I propose to consider the present condition of S. Mary's, first, as a parish, and, secondly, as the University church.

"I. Without insisting too strongly on ecclesiastical propriety, it is not too much to assume that a material church must satisfy the requisites which the XIXth Article speaks of as belonging to the visible church; namely, that it is a building where in the presence of the congregation the Word of God can be preached, and the Sacraments duly administered. Of these the former can certainly be done in S. Mary's church—the second is impossible. The font has been driven out of the church, and now stands in a corner under the staircase leading to the doctors' gallery, where baptisms are administered in the presence of the three or four persons immediately concerned, instead of in the presence of the congregation, which is thus absolutely impossible. So also with the Holy Communion: if there be only a small number of communicants, there is room for them in the chancel; but if there are many, or if any remain in their seats, they cannot hear the service, unless the officiating clergyman read in a voice so loud as to be very unsuitable for that solemn ordinance, besides very distressing to himself. I have learnt that till very recently the first part of the Communion Service was almost always read from the reading-desk; that this should be possible in Cambridge seems a state of things calling loudly for a remedy. And, indeed, though it requires

¹ Venables.

only care in the management of the voice for the clergyman to make himself heard from the Communion Table, it yet would be very trying for a person of weak lungs; and the sight presented to one officiating there of the back of the doctors' gallery in all its hideous deformity, while he catches faint glimpses of the congregation through the arches, is as dismal and disheartening as can well be imagined.

"We have heard of some persons objecting to rood-screens, as in a slight extent depriving the congregation of a full view of the chancel and the services performed there; what then must we not think of the whole being blocked up by a gallery, which, as far as the congregation is concerned, is absolutely useless, and which must convey to a careless observer the ideas of selfishness and luxury?

"II. The University church ought to be as perfect a church as the country can show, a model in its arrangements, to which its members might refer with pride, from which every one might gain ideas of what ecclesiastical arrangement ought to be, which would bear fruit in future, when he comes to have a church of his own. What the case is I will describe in the words of the late Archdeacon Hare: 'Unfortunately a Cambridge man may deem himself sanctioned in any licence he may choose to indulge in, by the strangely anomalous arrangement in S. Mary's; where the chancel is concealed from view by the seat in which the heads of houses and professors turn their backs on the LORD's Table.' What the effect must be, and has been, on many of our undergraduates is but too obvious. S. Mary's is in some respects scarcely regarded as a church at all; and could a stronger fact be brought forward than the name which this gallery has acquired—a name I am sorry to say I have heard used by persons high in authority in the University, by which through a profane *κατασκευασία*, this great blot of our University church has been associated with that of the place where the most stupendous event in the world's history, the object of all our reverence, was consummated?

"But I have been told that some persons say, as regards the University, S. Mary's is not a church, but only a preaching-house. I would tell such persons that they cannot degrade God's house into a mere preaching-house—what is a church must always remain so. If the preaching of sermons were its only use, it would be better for us to have them in the senate-house, where we should have the building entirely to ourselves, and in no way be troubled about room. But there are other University services. The attendance at our Litanies, so poor at present, would surely be improved, were the church at all approximating to what it should be: and I cannot but think that were we to follow the example of Oxford in beginning each Term, or at least each academical year, in all of us as a University receiving the Holy Communion together (which, I believe, was formerly the case also at Cambridge), we should gain strength for our annual work in a way which would have a marked effect on the whole year's course.

"Now of course the great sin of the present arrangement lies at the door of the University—this gallery was put up solely for their fancied convenience, and even at the time in defiance of considerable remonstrance. Formerly the Vice-Chancellor sat 'in the first stall on the south side under the screen, and the heads of colleges according to their seniority in the University, by him on the same side. The noblemen, bishops, and other doctors and professors in the stalls on the north side, according to their dignity and creation.' It is now only a century since the present gallery was erected (1757.) It is then surely incumbent on the colleges as corporate bodies to do their part in remedying the evil. If each college would subscribe but £100, the funds the committee would then have would be ample for the restoration. Some colleges I am glad to see already in the list of subscribers. I should be indeed rejoiced if these words were the means of inducing the rest to come

¹ Cole's MSS. from Venables.

forward. From the ample incomes so many of our foundations enjoy and the liberal way in which all schemes for good are usually promoted by them, it is surely not too much to look for aid in a matter like this, close at home, far more crying out for remedy than most of those at a distance, and for which the University is itself responsible.

"But while I hope for the support of the corporate bodies, it is not the less necessary to appeal to individual members of the University; it is a matter surely concerning every one, and to which no one ought to consider himself excused from the duty of subscribing to the best of his means.

"And let me say a few words to the parishioners of Great S. Mary's. It is surely your duty in an especial way to promote by all means in your power the restoration of your church. All-important as it is to the University, it is an absolute necessity to the parish, in order that our services may be performed with decency. And the parish cannot be said to be free from blame in the matter; had the churchwardens and parishioners done their duty in 1757, we never could have had our chancel blocked up. I believe nothing would so strengthen the hands of the restoration committee as a liberal contribution from the parishioners.

"Many other points might be urged—the noble church it is in our power to have, the amount of additional room gained, &c. But these will suggest themselves to all. I cannot but think that if it were generally known how much the parish has been suffering for the last century in consequence of what the University has done to the church, that there would be a stronger feeling among members of the University to remedy the evil. How much the University has suffered is obvious to all. I do trust that this academical year will not be suffered to draw to its close without the proposed restoration being actually begun; and that Cambridge may be cleared from the disgrace of having for its University and principal town church, one which has been well described as 'a model of everything a church ought not to be.'"

MEMORIAL CHURCH AT CONSTANTINOPLE.

WE have the satisfaction of announcing that this national enterprise is at length to be really commenced. The long delays which have occurred have been the result of circumstances, political and otherwise, over which the committee had no control. We are also glad to report, that although Mr. Burges' design has been necessarily reduced from the one which carried off the prize in the competition, yet that its main characteristic features have been preserved. The cruciform ground-plan, and the open apse with the ambulatory around it, are to form features of the completed building. The nave will be of three bays. The clerestory is dispensed with, but the triforium retained; which, with the barrel vault, will give the church that speluncar appearance, which we have so often and so strongly urged as the desirable system for a hot, bright climate.

The contractor, we hear, will undertake to finish the church by May 1, 1863.

M. STATZ AND GERMAN ECCLESIOLOGY.

Our readers are well acquainted with the name of M. Statz of Cologne as one of the leading architects who have contributed by their works and their teaching to the Ecclesiological movement in Germany, and we have already had the opportunity of noticing two of his churches from engravings. Thanks to his kindness we are now enabled to introduce a large collection of his works to England contained in a handsome folio volume, entitled "*Recueil d'Eglises et de Constructions religieuses dans le styl Gothique, par Vincent Statz.*" M. Statz has also sent to us photographs and engravings of some other of his works, with some of which we shall commence. As M. Statz's competitive design for the votive church at Vienna (a building of cathedral character) is a work of some years' date, and was unsuccessful in the competition, we shall not discuss it at length. But from our recollection of the successful and second designs (which we noticed at the time) we should say that this tender—in German Middle-Pointed, like the others—is fully equal to them. We pass to the new cathedral at Linz, in Western Austria, which is in the course of actual construction, (with what speed and resources we cannot tell,) and here we recognize a structure which in plan, size, and arrangements, resembles the churches of the Middle Ages. The style is Middle-Pointed. A sub-vaulted west steeple is flanked with apsidal chapels, north and south (according to modern Roman use,) for font and catechizing. The nave is of six bays, with single aisles, returned at the transepts with another bay, the transepts themselves projecting laterally with a second bay. The choir proper is of three bays, with double aisles and sacristies beyond. The apse comprises five bays in the internal periphery, but is so arranged that the procession-path is fringed by seven apsidal chapels; the two most western on each side being of three bays, and the two next angular, while the lady-chapel projects from a square pronaos.

There is a single western steeple, rising from a tower, square up to a little above the level of the roof-ridge, when it becomes octagonal, with angle flying buttresses at each bay, converging on pinnacles at the four angles of the tower. By this arrangement the vertical continuity is well preserved. Each face of the octagon has a long two-light window. The octagonal spire grows out of an arcading and a coronal of low gablets and has a crown-like gallery near the top. It is of solid work, crocketed up the angles, and surmounted, according to the uncommendable national custom, with a crop in lieu of a cross. Upon the whole it is an able composition, and reproduces German characteristics with great sobriety. The west door is double, with trumeau and square lintels, the tympanum being filled with groups. There are also small doors into the west chapels. The aisle-windows are of four lights, as well as those of the clerestory, except in the apse, where they are of three, the choir chapel-windows being of two lights, except in the square part of the lady-chapel, to which three

bays are given. Large windows, in which the rose is prominent, fill the transept façades, and there is also a western rose. Internally the pillars all through are circular, with sparsely foliated capitals. The arch-mouldings have an English look. A gallery, like the one in the choir of Lichfield, supplies the place of the triforium. The vaulting-shafts spring from the summits of the capitals, and are carried up the piers which divide the bays of the gallery. The vaulting is simple sexpartite all through; the lantern, (surmounted with a tourelle,) being vaulted at the height of the main building. The main longitudinal vaulting-line is, we need hardly say, curvilinear. A crypt extends under the choir. The roof-parapet is extended round the transept-gable and lady-chapel. The nave aisle-roofs are leans-to; those of the choir-aisles are hipped gables. The fittings are of course ecclesiastical. Altogether this design, making allowance for certain specific Germanisms, has a very *posé* English look about it, and claims our praise for its proportions and general dignity. Had we seen it without the author's name we should have thought it the work of some English architect of the Pugin-Carpenter school before the rise of the early French fashion, designing for German use, rather than the production of a native artist.

The new parish church at Ostrog, near Ratisbon, is a large cruciform structure, with a western steeple, rising into an octagonal spire, and a central fleche possesses flying buttresses indicating vaulting. We have already described the exterior of the new church at Kevelear, near Munster. We do not think a design for Dessau, which shows a short broad nave, with a span roof, so successful.

M. Statz's volume, which is a publication *de luxe*, gives in sixty-five plates with accompanying letterpress the designs of eighteen churches and chapels, some of them built, or to be built, a few of them only in design. The majority of these buildings are parish churches, of about the same mark and capacity *mutatis mutandis* as those parish churches which mostly occupy the attention of our ecclesiastical architects. The plans, except where some local obstacle intervenes, are constructed upon too uniform a model, arising, perhaps, from the necessity of groining in every case. A western steeple, placed centrally, seems *de rigueur*, and almost every church presents a short apsidal chancel. The style throughout is Middle-Pointed, with an eclectic adaptation of Romanesque frequently apparent on the steeples. Aisles are generally given and occasionally a clerestory. The material is sometimes brick and at other times stone.

The two designs which pleased us most are precisely the two in which M. Statz has had to deal with local obstacles, and so has been driven to an original handling of his ground-plan. At *Nieder Mendig*, an ancient Romanesque church, of architectural and historical value, had to be preserved. This little building, noticeable for its square east end, lies to the south-east, abutting against the choir and lantern, so as to fill up the space which would have been occupied by the south transept and south choir-aisle; and in M. Statz's own words, "as the ancient tower is still in good preservation, it was useless to append one to the new building. In compensation (*en revanche*) a spacious porch has been made in front of the church." No English architect would

have spoken in so apologetic a tone of the retention of an ancient steeple. This old tower, surmounted by a Sussex-like broach, and the ancient church have been cleverly dove-tailed on to the eastern bay of the *south* nave-aisle, which touches at its east end the west end of the *north* nave-aisle of the old building. The west end shows a large six-light window over a double portal, with two pedimented heads.

The peculiarity of the conditions of the church to be built at *Com-mern* is the existence of an old Romanesque west tower, which, with a street to the east, circumscribed the length of the building. Accordingly the building is laid out with a very broad plan. M. Statz, we may observe, is most creditably distinguished through this series of designs, for having steered clear of the later German exaggerations of wiry tracery, thin pillars, over-complicated groining, &c., in which M. Heideloff and his school are so fond of indulging. Indeed, the English spirit which we noticed in his cathedral of Linz occasionally peeps out in his smaller works. We should say that his style would be greatly improved by a study of our English country churches, from which he would learn so many lessons of that free hand which our mediæval architects brought to bear upon their lesser designs.

The two chapels at *Neustadt Eberswald* and *Coblentz* should be noticed, as being both built upon the same plan, a nave of two bays, with quadripartite vaulting, and a small square chancel, with octopartite vaulting, and square-ended. To judge by the west elevations, which are alone given, one is carried out in First, and the other in Middle-Pointed. In each case there is a west bell-gable. They bear a great resemblance to our cemetery chapels, and are, we suppose, intended for a similar use. The chapel for a noble family (site not indicated), composed of a nave and apse, would be improved if it were really in First-Pointed. As it is, the broad trefoiled windows, without belonging to the first, cannot lay claim to appertain to the second style. The church to be built "in the province of Prussia" strikes us as one of the most pleasing of the minor designs. The plan is cruciform, without aisles, broad and apsidal, groined, of course; and the peculiarity consists in the bold simplicity in which the entire building is carried out in brick, windows included. The windows of the apse are lancets, while in the transepts and nave triplets and couplets are inserted, with blank circles in the head, all plainly chamfered.

Several designs of painted glass, grisaille of a pleasing though not striking character, are given. The new hospital at Eschweiler, in a detached engraving, is the weakest work of M. Statz which has come under our notice. The modern windows of the main block do not accord with the pure Gothic chapel; and the palpable modernisms of many parts of the house are so salient, as to overbear its mediæval features.

We cannot part with this most interesting collection, and its able author, without expressing the wish that we may often have the opportunity of noticing other works of his design. Parallel, yet distinct, as the English, French, and German ecclesiastical movements are, they ought to compare notes more frequently than they have been in the habit of doing.

THE LATE SIR CHARLES BARRY.

WE borrow a notice of our late distinguished honorary member, Sir C. Barry, from the *Saturday Review*. We should, as ecclesiologists, call further attention to his church at Hurstpierpoint, as well as to those early ones at Islington, which display a dignity of outline often wanting in the later more correct works of other architects. We understand that Sir Charles Barry was the strenuous upholder of correct arrangement in the restoration of S. Paul's.

"The death of Sir Charles Barry, at a moment when he appeared in the full enjoyment of life and intellect, is a severe public, no less than an artistic loss. We are glad to learn that his claims as one of the worthies of the age are to be recognised by a public funeral and a resting-place beneath the vault of Westminster Abbey. Full records of the life of this distinguished architect will, we doubt not, soon be ready; but, in the meanwhile, we desire to offer our estimate of his character and performances in the heyday of his professional success. As the newspapers have told us, Sir Charles Barry died in his sixty-fifth year. In his early life—those being the literary days of

The travelled Thane, Athenian Aberdeen—

he visited Greece and Egypt, and in due time found fame and employment at a somewhat interesting crisis of our architectural history. The pure Greek school of the early days of our century—a school fostered by the political impediments of the first French Empire, which drove our wealthy travellers to make their grand tour in the Levant—had begun insensibly to unbend into a hardly yet acknowledged eclecticism, the nurse of the Gothic Renaissance. Savage's mediæval church at Chelsea not undeservedly attracted much attention and favour. John Britton was in the full ebullition of his manifold publications. Mr. Tite, then a young man, assured his position by the twin towers of his Scotch Church in Regent's Square. Thomas Hope, the *par excellence* Grecian of some years before, had been quietly working out in his study that brilliant sketch of the origin of Romanesque and Gothic architecture which has been, since its posthumous publication, a text-book for twenty-five years. Professor Wilkins was actually employed in adding Gothic courts to the old Colleges of Cambridge, while slowly raising the fragmentary peristyles of Downing. All this while, the compact phalanx of the rigid classical and Italianizing architects looked solemnly askance at these manifestations of a new spirit, so rebellious against academic precedent. What wonder that Barry, who honestly avowed himself an eclectic down to the last hour of his life, should have, on the one side, powerfully aided that Gothic movement which had not yet put out its full strength, and, on the other, have given to Italian (for he was too practical to attempt to acclimatise Grecian) some of its most graceful modern successes. The church at Brighton and the school at Birmingham proved how much of dignity there was in the old architecture of England, even as practised in what we should now term days of infancy and darkness; while the Travellers' Club will always be quoted as a triumph of simple elegance, arising neither from size nor ornament, but from a just and beautiful proportion. An accident then placed such an opportunity in Sir Charles Barry's hands as no architect ever had since a similar disaster gave to Wren the rebuilding of S. Paul's, and of the whole city. The Exchequer tallies being over-heated destroyed the Houses of Parliament, and this led to the great competition in which Barry was triumphant. Thenceforward, his public

life was identified with the slow uprearing of that gigantic pile on the banks of the Thames.

"It is undeniable that Sir Charles Barry has not been for many years popular with officials; but we are not inclined to think the worse of him on that account. He was through life a man of large and expansive ideas, and of resolute determination to carry out those ideas; and, as might be supposed, he was continually in collision alike with the red-tape victims and the economic bullies of supply-nights. Season after season, accordingly, a raid at Sir Charles Barry was a sure card for a little cheap popularity in the House of Commons. The cost had run up from hundreds of thousands in 1835, to millions in about a quarter of a century; and the accommodation in the House of Commons was not sufficient for the members. There was, unfortunately, too much foundation for the second of these charges. Sir Charles had committed errors of calculation, of which his enemies were not slow to make the most. But the whole framework of vituperation built upon the excess of the expenditure over the estimate was one for which, in fairness, the architect could not be personally blamed, and which came most ungenerously from the mouths of that assembly which had been all along participants in the outlay, and in the means of its being contracted. When the competition for the Houses of Parliament was started, in 1834, the course courageously adopted by Sir Robert Peel—then, happily, for a short time Minister—was taken very much in the dark. Our architects, just weaned from their classic enthusiasm, were called upon at very short notice to furnish designs, not in 'Gothic,' as is commonly supposed, but in 'Tudor or Elizabethan'—that is, either in the most costly and least satisfactory form of Gothic, or in the style transitional between Gothic and Renaissance. Out of these competitors Barry was, in the opinion alike of judges and of the public, *facile princeps*; and yet his prize design, in its first conception, embodied a great mistake—the adaptation of Tudor forms to an Italian mass. Time rolled on, and the great Gothic Renaissance came into existence, owing in a great degree to this very competition. Barry was not the man to cling to an inferior and antiquated design from false shame or blindness to the movement of the age. The world was learning its lesson, and he conned over that lesson with the world. The original characteristics of the Tudor variety of Gothic, as understood in 1834, could not be eliminated. The critic is still pained by the superfluity of labour expended in the vast repetition of costly, but shallow, surface ornamentation, and the long sweep of monotonous internal groining. But the flat, tame sky-line has disappeared—the lofty steeples, steep roof, and bold metallic cresting, mark and vary the outline. In the meanwhile, too, a more general and a purer taste for painting had possessed the public mind, and the International Competitive Exhibition of Cartoons in Westminster Hall was evoked to furnish men and subjects for the decoration of the 'Palace of Westminster.' This development of his idea stimulated the architect to renewed exertions; while, to add to the calls upon the national purse, the varied resources of Gothic art in its subsidiary branches—wood-carving, glass-painting, metal-work, enamelled tiles, and so forth—fostered by Pugin's genius and enthusiasm, became successively known and fashionable, and for the display of each of them on the grandest scale the Legislative Palace presented of course the appropriate field. Then came the ventilation episode, when Sir Charles Barry, with so much spirit, refused to act as whipping boy to an audacious empiric. Over the miserable dispute as to the national remuneration due to the man who had given the best years of his life to the perfection of that noble and gigantic pile, we draw a veil. Now that Barry is removed from the conflict, the world may cheaply afford to be just, and to own that, with all the shortcomings which just critical taste or captious antagonism can find in the details or the mass of the work—in spite of the disadvantage of the primary idea of the style in which it was built having been revolutionized in the

course of its progress—yet the Palace of Westminster stands alone and matchless in Europe among the architectural monuments of this busy age. From the border of the Thames, from S. James's Park, or Waterloo Place, from Piccadilly, or the bridge across the Serpentine, the spectacle of that large square tower, of the central needle, and far away of the more fantastic *Beffroi*—all grouping at every step in some different combination—stamp the whole building as the massive conception of a master mind.

"We shall not lengthen this notice by recapitulating the other works which Sir Charles Barry has created in later years. We will simply commemorate the fact that it was he who recast the Treasury, and that the Royal Academy was looking to him to design its new abode. He will live to posterity identified with the Palace of Westminster, and in the aspect of its creator we prefer to regard him. *Multis ille bonis flebilis occidit*—his kindness of heart, his hearty humour, his strong good sense, his ready resources, conciliated to him the regard and respect of honest and impartial men. His help and his advice were always ready when lesser men would have screened their refusal under the plea of professional etiquette; and, up to the very moment of his decease, his active mind was deeply engaged in a generous and gratuitous labour of love—advising in that most important undertaking, the restoration of the interior of S. Paul's Cathedral. Indeed, his death at this time, when he was gradually retiring from the more active pursuit of his profession, was, in one respect, as great a loss as if he had been carried off in the height of his more youthful labours. At a moment when the battle of the styles is running the risk of creating an *odium architectonicum*—and when the pernicious heresy is blossoming in influential quarters, that the dignity, the ornament, and the convenience of a metropolis are no concern of a great nation and an Imperial Legislature—we cannot well afford to miss the man who, from his position, talents, and age, could speak upon architectural questions with somewhat of the authority of a Nestor."

ARCHÆOLOGIA CAMBRENSIS.

THE April number of this work contains, as usual, several articles of considerable archæological interest, and fully maintains the high reputation which this journal has acquired as the exponent of Welsh archæology. It contains a continuation of Mr. G. T. Clark's elaborate history of the Earls, Earldom, and Castle of Pembroke; a survey of the Camps of Carn Goch, Carmarthenshire; an excellent paper on some of the early-inscribed stones of Wales, read at the Cardigan meeting in August, 1859; and a notice of some curious Celtic arms and ornaments found in the cognate region of Brittany in 1846.

Nor is there an entire deficiency of articles bearing upon ecclesiology; for we have a very interesting one on the parish of Ysppyty Ifan, with notice of its church, formerly connected with the Hospitallers of Wales, now rebuilt after much mutilation, and illustrated by engravings of some ancient sepulchral effigies.

There is also notice of a curious round tower in Brittany, in the neighbourhood of a ruined chapel.

We find also much, both in the correspondence and in the reviews, that will repay reading; amongst the latter especially one on the ancient Cornish drama.

THE ECCLESIOLOGY OF CAMBRIDGESHIRE.

(Continued from page 71.)

BUT this is perhaps digressing, so I will proceed to my next subject, sepulchral memorials, and in these also we rank very high in Cambridgeshire, whether as regards their number, interest, or workmanship. Indeed Ely cathedral alone contains a most interesting and elaborate series of every age, from the unique and beautiful Saxon example representing S. Michael bearing a soul to heaven, down to that in the course of erection to the memory of that "true son of our dear mother," whose praise is in the Churches, our late learned and beloved president, Dr. Mill. But as an account of these would alone exceed the limits of a paper, and as they are, moreover, well known and easily accessible, I shall confine myself to a brief glimpse of a few of the more noteworthy remaining in our country churches. If I am addressing any who have never visited Little Shelford church, I advise them to take it in their next "constitutional," if only to see and admire the exquisite Christian monument of Sir John Freville, who died in 1313. He lies under a beautiful canopy, on the north side of the chancel, with his hands joined in prayer, his legs crossed, and a lion at his feet; the inscription in Lombardic characters, to which I shall hereafter refer, is carved on a slab of granite at the back of the arch; had it been in brass, probably it would long ere this have been rifled from its socket. Somewhere about the same date is another fine, though sadly mutilated, monument in the same position, in the secluded church of Rampton, to a knight of the De Lisle family; he is clad in mail with a surcoat, his sword half drawn, and a lion at his feet. Stothard has engraved this interesting tomb in his *Series of Monumental Effigies*. Isleham church contains an interesting succession of monuments, chiefly to members of the Peyton family, from a cross-legged effigy, dating early in the 14th century down to a late brass towards the end of the 16th. At Borough Green, against the north wall of the chancel are three beautiful high tombs, richly canopied, supporting recumbent figures of the 14th century, to knights of the De Burgh family; and Hildersham possesses two curious and rare effigies, carved in wood, about the time of Edward II., beautifully executed, representing a cross-legged knight drawing his sword, and his lady. At Tadlow there is a slab of white marble with an incised figure of a lady upon it, and an inscription round the edge; date 1493; and at Lolworth is a similar one, with two ladies incised upon it, of rather earlier date—the inscription gone; these are the only examples of this style of monument in Cambridgeshire; they are not often found away from the marble districts, where they are common. There is no lack of the monuments known as coped coffin lids, with crosses of various characters carved upon them in relief; a very ancient one supposed to be of Saxon date was dug up a few years ago on the site of Cambridge castle—one, well known for its interesting inscription to one of the nuns of S. Rhadegund, is in Jesus

College chapel. There are four at the east end of Balsham church; three very beautiful ones sacrilegiously removed from the church, are used so as to form part of the coping of the wall of Chesterton churchyard. There are numerous other examples as at Orwell, Rampton, Landbeach, Horningsea, Sawston, and Cherryhinton, dating from the 12th to the 14th century, and often exhibiting much grace and beauty in the variety of foliated crosses which adorn them. The study of monumental brasses is so popular, and the finest examples so well known, that I need scarcely dwell upon this part of my subject. It is admitted that few counties are richer than our own in these very interesting memorials: few can boast of finer examples than those at Trumpington and Fulbourn; the Sleaford and Blodwell brasses at Balsham; the Braunston brass at Wisbeach, and others at Westley Waterless, Wood Ditton, and Isleham. I just mention a small one at Swaffham Bulbeck, on account of the inscription, which commences with "*Orate pro mortuis quia pium est*," a form which I have never met with elsewhere. One memorial I cannot pass over, though it can hardly be called a sepulchral memorial, as the person commemorated was probably living when it was erected: but if only for the good example that it sets, and the spirit of extended charity which it breathes, it deserves a record in our Cambridgeshire Ecclesiology. This is an inscription carved in relief, and running all round the cornice of the beautiful timber roof of Isleham church to this effect—

"Pray for the good prosperitie of Crystofer Peyton and Eliz^a. his wyfe, and for the sowle of Thomas Peyton sqwyer, and Margaret hys wyf, Fader and Moder of the sayde Crystofer Peyton, and for the sowles of all the ancestrie of the seyde Crystofer Peyton, qwyche dyd mak thys rofe in the yere of our Lord, 1495, beyng the X yere of Kynge Herry the VII."

Among the many signs of improvement in church matters for which we have now to be thankful, none are more cheering than the revival amongst us of these forms of commemoration in lieu of the paganism of past generations. I can scarcely avoid mentioning that we have several very fine examples of those Post-Reformation table monuments, for the most part carved in alabaster, costly and elaborate, ugly and incongruous. Thus at Long Stanton, All Saints, is a very fine one, in better taste than could have been expected, to Sir Thomas Hatton, and lady. In Teversham church, one very similar, to Sir Edward Steward. Others, all of the 17th century, are at Longstowe, Fulbourne, and Landwade; while of the 18th century we have huge examples at Bottisham and Babraham, with the usual display of skulls and cherubs, torches and urns: the principal figures standing, sitting, or lounging, gentlemen costumed as Roman warriors, ladies in a state of semi-nudity.

Before I leave the subject of monuments I must digress a little to call attention to the inscription in old French on the Freville tomb at Little Shelford; it is simple and humble, worthy of the brave and pious knight who had borne arms against the Paynim; it merely says,—

"Here lies Sir John Freville, Lord of this village, ye who pass by, of your charity pray for his soul."

Four hundred years later the descendant of a bishop of Ely was interred in the adjoining church of Great Shelford; hear her epitaph:—

“To the loved memory of my dear sister, Mary Redman, a young genteal woman, enriched above her age with all maidenly virtues, whom too hasty death in the prime of her youth plucked as a fair flower from the face of the earth, to stick in the bosom of heaven.”

I need not remark upon the contrast. Only be it remembered, the former shows the taste and feeling of the Dark Ages; the latter of the era of “Great George our King.” Pardon me for adding here one more epitaph, copied by myself from the secluded churchyard of Wood Ditton, as a specimen of something still more modern; it is on a common headstone, into the top of which is let an oblong tin pan. Then come the name and dates, followed by this effusion:—

“Here lies my corpse who was the man
That loved a sop in the dripping pan,
But now believe me I am dead,
And here the pan stands at my head.

“Still to the last for sop I cried,
But could not eat and therefore died;
How my neighbours all will laugh,
When they read my epitaph.”

Ludicrous as this may be, it is sad to think of the lax state of clerical supervision which could allow such an inscription to be erected within the walls of a Christian graveyard.

But to return. No one who has studied our Cambridgeshire Ecclesiology can avoid being struck with the paucity of the original stained glass now remaining; with the glorious exception of King's College chapel there is not enough in the whole county to fill a dozen windows. Even Ely cathedral, which no doubt was once, as it will be again, filled with storied windows richly dight, has not a square foot of mediæval glass left. But when one reads the journal of that sacrilegious scoundrel, Will Dowsing, the wonder is, that even the few fragments now in existence have come down to us, so thoroughly does that worthy seem to have done his work, which he evidently gloats over as a labour of love. Leverington, perhaps owing to its out-of-the-way position, has more remains than any other church in the county. At the east end of the north aisle is a fine Jesse window nearly perfect, of Early Perpendicular glass; the divisions between the figures as usual being formed of vine branches. In a south chancel window there is also a very fine figure of Our Lady of Pity, with the Dead CHRIST in her lap; a knight and his lady kneel on either side of her; over one is a scroll with the legend,

“Jesu from sin make us free, for John's love that baptized Thee;”

and over the other,

“Lady lead us all from harm, to Him that lay dead in thy barm”—

that is, in thy lap. At Trumpington church the interesting Decorated

glass with the curious arms of Edmund Crouchback is well known. Haslingfield has some rich borders and heraldic glass; and Foxton some fragmentary pattern glass of the same date. Of 15th century glass there are remains of a fine series of Apostles and Saints at Landwade, especially an exquisite figure of S. Margaret. Thriplow and Landbeach also contain good fragments of this period.

Of course the emblem of our redemption and common Christianity could not fail to excite the ire of a wretch like Dowsing, and so to him we are indebted for the wholesale destruction of our churchyard crosses. I am not aware that a perfect one remains in the county, but numerous steps and broken shafts testify how prevalent the custom once was, for the faithful dead to sleep beneath the shadow of the cross. In our own neighbourhood there may be found mutilated crosses in the churchyards of Granchester, Little Wilbraham, Cherry Hinton, Little Shelford, Landwade, and many others. Of village and wayside crosses I have notes of four, tolerably perfect, and there are probably more: the best in the county is at Streatham, near Ely. There is also a good one at March, and others at Coton and Sawston. At the west end of the north aisle of Ely cathedral there is preserved what is apparently part of the shaft of a cross with an inscription commemorating Ovinus, the steward of S. Etheldreda:—this was removed from Haddenham.

There are ample materials for a most interesting paper on the wood-work remaining in our Cambridgeshire churches. It is so very abundant, and of such excellent design and workmanship, that I have no doubt from the fourteenth to the sixteenth centuries a most flourishing school of wood-carving existed in this district, as there are very few churches entirely destitute of examples. At Haslingfield are three very fine early Decorated roofs: there is one of the same date at Over, and a very beautiful pulpit at Fulbourne, dating about 1330. Of course we cannot compete, either in number or enrichment, with Norfolk and Suffolk, in those glorious productions of East-Anglian skill, the foliated hammer-beam Perpendicular roofs, perhaps, the very perfection of wood-carving. We have, covering the nave at March, one of the richest and most elaborate of this class of roof, and very handsome ones also remain at Elm, Emneth, and Isleham. Many good examples of other varieties of Perpendicular roofs exist, as at Toft, Landbeach, Willingham, Wilburton, Burwell, and Fordham; while good pulpits of the same date are to be found at Hauxton, Fen Ditton, and Landbeach. A remarkable double roodscreen, perfect in all respects—one of the finest I have ever met with,—exists at Guilden Morden: the details are of beautiful Decorated character; the original painting and gilding are in good preservation; in the panels are figures of saints and bishops, and a long Latin inscription is carried along the top. There is no perfect roodloft in the county. Of parceloses and screens without lofts there is an abundance;—several of Decorated workmanship, as at Haslingfield, Thriplow, Chippenham, Wentworth, Bottisham, and Cheveley; and excellent Third-Pointed examples are at Gamlingay, Hauxton, Bourne, Teversham, Willingham, and Soham. Of open seats the remains are so plentiful that it is almost an exception to find a country church without some traces of these witnesses to a better and more religious state of church arrange-

ment than our system has developed. There are too many examples even for me to make a selection; but of those within a walking distance, I would just name Comberton as having a nave filled with some of the best and richest designs I have ever met with; Fulbourne and Cherry Hinton, also close at hand, have some very good examples. Stalls remain in the chancels of many of those churches which retain their open seats, and several have richly carved misereres; I have notes of upwards of thirty churches in which they are to be found—those of Balsam, Burwell, Soham, and Isleham, being amongst the finest. Alas! that with such good examples before us, we will not go and do likewise. Alas! that here, from whence the celebrated canon against the pew system was launched, from the very spot from which I am now addressing you, just nineteen years ago, that here less progress has been made than in any other part of England in sweeping away these evidences of the mammon of unrighteousness; and alas! that with all the many advantages of this place, it should remain for Cambridge in the year of grace 1859, to perpetuate many of the evils of this objectionable system in the enclosed pews and pewed up chancel which now disfigure the church of S. Edward the Confessor! Mr. Disraeli has stated that we shall never get a really good building in London until we have hanged an architect; and though I am not disposed to support the extreme measures of the ex-Chancellor of the Exchequer, I nevertheless think if we had the power of occasionally putting a churchwarden in the pillory, we should soon see a marked improvement in church restoration and arrangement!

(To be continued.)

THE TOWERS OF LLANDAFF CATHEDRAL.

To the Editor of the Ecclesiologist.

SIR,—In your No. CXXXVI., Feb. 1860, are two letters, containing remarks upon my design for the new south tower of Llandaff Cathedral, which was laid before the committee meeting of the Ecclesiological Society, in May, 1859, by my partner, Mr. Seddon.

The one is from the pen of a member of the Oxford Architectural Society,—the other is a reply from a member of the committee of the Ecclesiological Society. The latter is so complete an answer to the former, that it leaves me but little to say, but I will avail myself of this opportunity to remove the erroneous impressions which have appeared elsewhere, by proving I hope, that I have adopted the only course that was left open to me.

The facts are simply these. Originally the beautiful Early-Pointed western gable was flanked by a north and a south tower of a type and character similar to itself, but of inferior treatment,—in general expression, probably not unlike Ripon.

The north tower was replaced in the 15th century by a stately, though not very elegant, Third-Pointed structure. It has been deprived of its original pierced parapets, which I propose to restore.

The Early south tower, with the exception of a fragment of masonry, has totally disappeared, which I attribute to the entire absence of a foundation, and the meagre support it received from a low angular buttress, of but slight projection at its south-west angle.

If we can rely upon the evidence of such a work as Brown Willis's, this tower must have been very inferior to every other part of the cathedral; and this, coupled with the fact that a *modification* of treatment was involved by the employment of modern buttresses against the wall of the south aisle, which were found necessary to insure the stability of the whole structure, has fully justified me, I believe, in my humble attempt to design a tower which should be worthy of the adjoining gable.

I feel with all its weight the heavy responsibility of this bold measure, and I shall be grateful to the member of the Ecclesiological Society, or any other of your correspondents, (whose eyes may catch my design, now being exhibited at the Royal Academy,) for their friendly criticisms, which shall receive my best consideration.

I am confident that if the extreme beauty, purity, simplicity, and elegance of this cathedral were better known, for the sake of architecture if from no higher motive, its restoration would have been promoted by *extraneous* aid to a much greater extent than it has yet been; and I hope that the attention recently drawn to it by the Bishop of Llandaff's work, will tend to a result so desirable.

I am, &c.,

JOHN PRICHARD.

6, Whitehall, May, 1860.

ARCHITECTURAL EXHIBITIONS, 1860.

THE two Architectural Exhibitions—or rather, the Conduit Street exhibition and the Trafalgar Square selected specimens—are again open. In spite of what some of the journals have stated, we venture to say that the display is above the average in the Pointed department, while the Classical is absolutely “nowhere.”

Our ecclesiological criticisms on the two exhibitions are considerably shortened, as so many of the principal churches of our communion which are shown have been separately, or are to be, described or illustrated in our pages. When we say that the Architectural Exhibition gives the set of designs for Mr. Burges' cathedral at Brisbane; the interior of Mr. Slater's church at S. Kitt's; and the interior and exterior of Mr. Street's, at Oxford; with a perspective of the new steeple which he is about to add to Boyne Hill—which, by the way, is most inadequately represented in Trafalgar Square by a washy water-colour sketch, by a lady, of its interior); while in the Academy Mr. Street appears with the interior and exterior of the church at Cowley, and with Major Hodson's tomb; we shall have given some idea of the ecclesiological value of this year's exhibition. The Boyne Hill steeple

stands judiciously detached from the church to the north-west, and is simple and massive in design, surmounted by a broach with two rows of spire-lights. Mr. Slater, likewise, gives, in Conduit Street, a series of the steeples of the churches which he has restored in Northamptonshire, and exhibits drawings of Sompoting church by Mr. Carpenter's son. Mr. Burges' fanciful drinking fountains are, to our taste, more clever and much better than any of the numerous specimens in Italian which are exhibited.

Roman Catholic ecclesiology is strong this year at the exhibitions; Mr. Pugin being the most frequent exhibitor, both by drawing and photograph, with his churches at Cork, Northampton, Dublin, S. Boniface London, Nenagh, and Liverpool. A certain stately proportion characterises them all, but they are equally apparent for mannerisms, of which the most apparent are the acquisition of a broad internal effect by the omission of any chancel-arch, and a certain external picturesqueness by the adoption of the expedient of up-gabbling windows to an unaisled apse growing out of an aisled and clerestoried nave, of the usual type. This expedient is actually repeated in three of the churches which he exhibits in Conduit Street; and in the instance of the interior of the church at Cork and the exterior of that at Northampton, which hangs just over the former, it was only on a second reference to the catalogue, to which we were induced to have recourse by a difference in the clerestory, that we discovered that they were not two views of the same church. Mr. Pugin, while omitting the chancel-arch, adopts coved roofs to his chancels and open to his nave; and by plastering the east nave principal, finds an area for the great nave east picture.

The cathedral at Nenagh differs from the remaining series in having a square east end, with low chapels beyond, like Salisbury. Mr. Pugin seems to us successful in his steeples, though the spires of Northampton and S. Boniface are too much designed on the same type. In one of the designs for Nenagh, and more completely at S. Augustine's, Dublin, (R. A.,) he adopts a German edition of the western masking-screen. In the latter case, the façade rises square, with a central tower, against which the steep transverse roofs of the wings rest, hipped north and south. The tower itself is longer from north to south than from east to west, and, in lieu of a spire proper, has a very steep roof ridged north and south. The whole composition evinces care, and is, we think, the best thing which Mr. Pugin exhibits.

Messrs. Hadfield and Goldie (or, we should imagine, Mr. Goldie) are also copious exhibitors, chiefly at the Architectural Exhibition. It seems that they were the first prizemen at that Cork competition, which adds another chapter to the many that exist of the unfairness which threatens to overwhelm the system, in the work having after all been given to Mr. Pugin. As exhibited, their church (of the same general type as Mr. Pugin's) is certainly not equal to it. The open roof, for instance, is needlessly complicated. But it might, we doubt not, have been worked up to a sufficient excellence, if its authors had carried off the prize.

The other principal work of theirs which is shown is the completed

new church at Lanark. Of its general plan and design we cannot speak very highly : it wears too much the character of a large church on a small scale ; and the eclecticism of the style, combining two periods of Pointed, is not happy. But the east end, of which a drawing appears in the Academy, is very stately. The end wall is flat. A flowing rose window tops the composition. Beneath this, a large fresco of the Passion, with groups of saints, covers the mid space of the wall ; and below this is the reredos, which reaches to the dado, divided into five panels by pilasters bearing a horizontal cornice ; and in each panel stands a large angel, in very bold relief, with outstretched wings, on a mosaic ground. The altar, on four steps, carries a massive tabernacle for the exposition.

A frame at Conduit Street contains some minor works of these artists, which are not successful, from a sort of general squatness which characterises them. One of these, a small conventual church, is in a sort of early Romanesque, and in a church at Ipswich, in which an apse and procession path are carried out on a small scale, the arches are actually of an indescribable stilted moresque form.

Their church at Phisborough, near Dublin, in developed Middle-Pointed, of which the Academy gives the exterior east end, is of a higher degree of merit, although we should fear, as no scale is given, that it presents cathedral features on too small a scale. A five-sided apse is shown, with what appears externally to be a low ambulatory, but we have our suspicions that this may mask the vestries. The central steeple is a saddle-back, gabling east and west, the sloping sides being studded with dormers.

Mr. Wigley and Mr. Nicholl exhibit (A. E.) independently their respective tenders for Cork. Mr. Wigley's church is a well-studied composition in Italian-Pointed, of a " transverse triapsal " plan. The western façade is a masking screen, square at the aisle, but gabled at the nave and crowned with a pretty open gallery, the windows being boldly set back. The octagonal steeple to the north is its weakest point. Inside, the roof of a low pitch is boarded ; the pillars which sustain the arcade are short and coupled. An apse and a baldachin give the whole interior a somewhat Basilican effect. As a specimen of its peculiar style, this design possesses considerable merit, but we can well see that it would not have had the least prospect of success in a miscellaneous competition. Mr. Nicholl's design starts from the same general idea as Mr. Wigley's, but it incorporates features of Northern-Pointed,—a west window with flowing tracery and central image in a solid niche, for example,—which mar the unity of the composition. The design of the principals of the nave roof—a foliated semicircle, with rafters crossing like a S. Andrew's cross, is eccentric and ungraceful : the pillars are circular and of a somewhat French design.

As far as we can judge by the specimens shown, Pointed appears to be in the ascendant among the Anglo-Hibernian Romanists, but high screens have quite vanished, and with them the peculiarly English ecclesiology of Welby Pugin.

Mr. Digby Wyatt's military chapel at Warley Dépôt, Brentwood, (R. A.) of which an interior appears, is an unsuccessful attempt to

classicize Romanesque, e.g., the capitals are surmounted by that most indefensible of all the corruptions of Spalatro—the broken lump of cornice simulating a second capital, of which Gibbs has left a specimen at S. Martin's-in-the-Fields; and the details of the two-light nave windows are modern Italian. The plan of the chapel is nave, aisles, and apse, and the material brick.

Mr. T. H. Wyatt's church for Lord Ailesbury, at Tottenham, of which the Academy exhibits the interior, is pretty rather than vigorous; nevertheless, it contains features which raise it out of the common run of small churches. There are chancel aisles of a single bay, and these, as well as the most eastern bay of the nave, are filled with tracery, in imitation of the chancel aisles of All Saints', Margaret Street: in this case it rises from a dwarf wall, with metal gates in the central division. Why this expedient should have been adopted in the nave we know not. The pulpit of the Beaulieu pattern (which has almost become original again) stands at the east of the nave projecting from the strip of wall to the north of the chancel arch. The levels are well managed in the chancel, which is apsidal, with a barrel roof of wood. There are stalls and a prayer-desk to the south under the chancel arch. Mr. Peck's new church at Maidstone, (R. A.) is of the ordinary run of nave, aisles, and chancel.

Mr. Mumford's London church in Belsize park (A. E.) is below the average. The competition for Heigham church, Norwich, affords several designs to Conduit Street. Of semi-ecclesiastical structures we may notice a very picturesque Roman Catholic parsonage for the neighbourhood of Bruges, by Mr. Norman Shaw (A. E.), which is both in design and in the handling of the drawing a wonderfully close imitation of Mr. Street, and a large quadrangular almshouse for a place in Cork (R. A.), by Mr. Pope, which as closely follows Welby Pugin.

Mr. Scott, we should observe, only appears at the Exhibition in photographs of the Foreign Office as last settled, and in prints from periodicals of numerous works, while he is totally absent from the Academy. Mr. Ashpitel restores the exterior of S. Margaret's, Westminster, at the Royal Academy, into late rich Perpendicular. We do not think his open-work spire accords with the pure English character of the remaining work. Mr. Gompertz's imaginary Middle-Pointed cathedral (R. A.) with its seven spires was clearly modelled on M. Viollet Leduc's drawing of Reims cathedral, as he conceived that Robert De Coucy intended it to have been completed. We are sorry not to be able to say anything in praise of the very Præraffaellite bird's-eye picture of Brinkbourn Priory, Northumberland, "as supposed to have been decorated in olden times" (A. E.) It is neither pretty nor is it correct ecclesiology. Mr. Wilson can do particularly well, as this exhibition shows, in his own line of gothicising no-style houses: so to that we advise him to adhere. We note by the way in the *Builder* that this ruined priory church is in the course of restoration for worship.

In many respects the most important ecclesiological contribution of the year is the large coloured section of S. Paul's, with the proposed restorations and decorations, which Mr. Penrose has sent to the Academy. We have already described the rearrangements contemplated, and we

need only add that we are glad to learn that the erection of the old organ screen at the south transept as here shown has since been abandoned. Sir Charles Barry, during the last week of his life, had pronounced strongly against it. Mr. Penrose proposes to fill the cupola, the lunettes of the lantern, and other spaces with subjects executed according to the Roman system of Mosaic. We have not space to discuss the details of his design, but we are glad to say that the drawing is exhibited with the full approbation and by the desire of the Dean and Chapter. It is creditable to the dignity of art that it assumes the shape of a measured section, and not of a picturesque "interior." We shall only say that we should have preferred a little more profuseness in the introduction of painted glass, which all experience shows to be no way detrimental to mural coloration.

Secular Gothic in both Exhibitions lords it over Italian and Classical. The Manchester Assize-courts were a fair battle-field of styles, and in it Gothic was triumphant, rightfully as well as technically, if we can trust the Architectural Exhibition. Whether the right Gothic man was chosen for the first and second prizes is another question. Mr. Waterhouse's building, which won, and is being built, is not, properly speaking, exhibited, but a woodcut of it lies on the table, and shows a somewhat commonplace reproduction of the now established New Secular Gothic, partly French, partly Italian, partly English. Anyhow it is a creditable building, and will, we doubt not, be an ornament to Manchester. But what are we to say to the second prize—Mr. Allom's preposterous tender, made to a plan, which was equally to suit an Italian elevation, and is accordingly perfectly antagonistic to Gothic in its every feature, comprising a huge central cupola of an octagonal form, overlaid with frippery meant for Pointed, long cruciform wings, and façades made just to match each other—the style a bad combination of Flamboyant, Tudor, and Elizabethan: the whole conception a deteriorated imitation of Barty's original Houses of Parliament of 1835? This strange nightmare comes recommended in a showy perspective, and so the wise men of Manchester placed it second. Yet this very Exhibition contains four designs, with none of which it can bear comparison for an instant; while that by Messrs. Kendall, Jun., and Mew, in Trafalgar Square, though based on the same mistake of offering a Gothic and a Classical design reared upon the same ground-plan, is also its superior. Of the Gothic phase of the last-named design we will say nothing more than that it is an elaborate failure; but the Classical design, a purely Greek sort of development of the propylæa of Athens, though stern and forbidding, is yet much superior to the tame run of the porticoed Italian façades with which the anti-Pointed party mostly sought to win.

But to return to the non-successful Gothic designs in the Architectural Exhibition. Mr. Pownall's building recalls the later aspect of the Palace of Westminster with its high roofs, with the additional feature of banded colour externally; while Mr. Crossland, and Mr. Norman Shaw joined with Mr. W. E. Nesfield, respectively offer rich specimens of the newly fashionable Italianizing Gothic. Both of these designs must, we think, have broken down from the expense, but both deserve credit

for the great care shown in their elaboration. Of the two we think that of Messrs. Shaw and Nesfield the superior. The light and shade given by their groined arcades on the ground story is very artistically treated. In Mr. Crossland's design there are some weak flying buttresses which detract from its general merit. We reserve the best of all the designs for the last, and we are happy to be able to give Mr. Truefitt the highest praise. In this design, which is in Italian Pointed, we trace none of that wilfulness which so often obscures Mr. Truefitt's talent. The whole conception is eminently artistical and practical, one simple block of building depending for its effect upon its proportion, and the decoration, which is applied with great moderation, being chiefly confined to the arcaded range of windows. The only weak feature is the upper portion of the steeple, which might be easily altered or omitted. This design seems to be one which might have been executed at a comparatively moderate cost, and its undistinguished position beside Mr. Allom's preposterous monstrosity is the severest satire on the capacity of the judges. If the gallery in Conduit Street holds the pick of the competition, then we have no hesitation in saying that the first premium ought to have fallen to Mr. Truefitt.

Two Pointed designs for the strangely adjudged Town Hall of Cambridge, are also shown:—that by Messrs. De Ville and Green, in praise of which we can say but little; and Mr. Jones's, a correct but not remarkable study of German Gothic. Mr. George's Gothic hotel, which won the Royal Academy's medal, is divided between the two Exhibitions, and seems both in plan and elevation to be a very meritorious study. The style of course foreignizes. The central mass, which rises above the remaining roof line, breaking out to the right into a low tower with a pyramidal roof, is well conceived, and the whole design is valuable as a practical answer to the Palmerstonian theories of the gloominess of Pointed windows. Mr. Knowles's Grosvenor hotel, in the course of erection, near the Victoria station, Pimlico (R. A.), in Italian, may be compared with Mr. George's mediæval hostelry to the advantage of the latter.

We have no time to touch upon the numerous country houses, schools, &c., in Pointed and Tudor, which are so copiously distributed over the two Exhibitions.

Among miscellaneous designs, the "restoration of the central panel of the ancient retabulum of the High Altar of Westminster Abbey," (A. E.) the figures by Mr. Marks, and the architecture and decoration by Mr. Edgar, produced under Mr. Scott's directions, is a wonderful specimen of elaborate repetition, every defect being reproduced. We are assured that the central figure properly belongs to one of the side panels, the representation of our Blessed Lord, which ought to stand there, not having been yet copied.

At the Academy, Mr. Philip produces, full-sized and bronzed, a cast of his remarkable effigy of Dr. Mill, for Ely cathedral, of which we shall have more to say hereafter. Four of the panels of the acts of mercy being executed by Mr. Theed, for Mr. Scott's tomb of the Duchess of Gloucester, at S. George's Chapel, are also shown, and among the

drawings we observe one of the grand group of our Blessed Lord in Majesty with the Apostles, which Mr. Armitage is about to fresco on the apse of Mr. Crokeley's Romanesque church at Islington. The Apostles are grouped in twos, with a drapery shown behind.

ECCLESIOLOGICAL SOCIETY.

A COMMITTEE Meeting was held at Arklow House on Wednesday, May 2, 1860; present, A. J. B. Beresford-Hope, Esq., the President, in the chair, J. S. Forbes, Esq., J. F. France, Esq., Sir John E. Harrington, Bart., Rev. T. Helmore, Rev. G. H. Hodson, Rev. B. Webb, and Rev. G. Williams.

The Bishop of Labuan was admitted a Patron of the Society, and the following gentlemen were elected ordinary members;

J. W. Clark, Esq., M.A., Fellow of Trinity College, Cambridge.
 Rev. A. D. Robinson, 13, Richmond New Road, Shepherd's Walk.
 Rev. L. H. Ramsey, Ipswich, Queensland, N. S. Wales.
 J. G. Talbot, Esq., Falconhurst, Edenbridge.
 R. E. E. Wilmot, Esq., Chaddesden Hall, Derby.

J. W. Clark, Esq., and J. G. Talbot, Esq., were added to the committee.

Letters were received from the Rev. J. E. Troughton, T. G. Parry, Esq., Rev. W. Scott, J. Clarke, Esq., S. S. Teulon, Esq., J. P. St. Aubyn, Esq., E. R. Robson, Esq., G. E. Street, Esq., W. Slater, Esq., Rev. S. S. Grenfield, F. H. Dickinson, Esq., R. P. Pullin, Esq., &c.

Thanks for the *Ecclesiologist* were received from the Surrey Archaeological Society. In reply to a request from the Council of the Architectural Museum, it was agreed to contribute a guinea towards the expense of the casts for the Colour Prize for next year.

The chairman laid before the committee a collection of architectural works and engravings from the designs of Herr Stütz, an honorary member, and presented by him to the society. He announced that he had already returned the thanks of the society.

A discussion took place on the theory of the consecration of churches and churchyards enunciated in a speech by the Bishop of Oxford in the House of Lords on the Bishop of London's motion for destroying some of the city churches and selling their sites; and it was agreed that a paper on the subject should appear in the next number of the *Ecclesiologist*.

The Rev. George Williams announced the detailed arrangements for the ensuing Architectural Congress at Cambridge.

G. M. Hills, Esq., met the committee, and, after some conversation on the restoration of Twickenham church, exhibited his designs for the restoration of St. Mary, Wiston, Sussex.

W. Burges, Esq., met the committee, and showed his designs for a new church at Bewholme, Yorkshire, for Brisbane cathedral, and for

the memorial church at Constantinople, still further reduced in size and cost by the retrenchment of the clerestory. Some discussion took place on the treatment of the east end of Waltham Abbey church, and on the design of the Harold window which it is proposed to place in the restored church. Mr. Burges promised a paper on the works at Waltham for the June *Ecclesiologist*, and a paper on Brisbane cathedral for the August number.

Sir John Harrington again consulted the committee on the designs by Mr. Douglas for the new church of S. John, Over, Cheshire, building by Lord Delamere. Some former recommendations of the committee had been carried out.

The new design, by Mr. Street, for a detached high-tomb in Lichfield cathedral to the memory of Major Hodson of Hodson's Horse was considered and much admired, with the exception that the cross on the top was thought to be on rather too large a scale.

The drawing of a high tomb erected in the churchyard of S. James the Less, Schuylkill, near Philadelphia, to the memory of Bishop H. U. Onderdonk, sent by the designer, Mr. Charles Marquédant Burns, was next considered.

The committee gladly accepted an offer from the Rev. T. James, Honorary Secretary of the Northamptonshire Architectural Society, of a paper on the proper arrangement of the chapel for a lunatic asylum, to be illustrated by a ground-plan.

A series of cartoons for stained glass, and some specimens, were forwarded for inspection by Messrs. Lavers and Barraud. Amongst them were a set of drawings by Mr. Westlake, under the supervision of Mr. Burges, for Waltham Abbey: a five-light window for Modbury church, Devonshire, of which the subjects were drawn by Mr. Westlake, under Mr. White's supervision; a window for Preston church, Kent, designed by Mr. Barraud; the cartoons of a memorial window to the late Lord Lorton for Ardean church, Ireland, designed by Mr. Allen, and representing the four Evangelists; and the cartoons of some medallions lately placed in the chancel windows of S. Giles, Camberwell. The specimens were a window for Newport church, Isle of Wight, and a window presented by Mr. Lavers to the new church of S. Matthias, Richmond.

The committee also inspected the designs for a small new church building at Chalvey, Bucks, by Mr. Street, at the cost of £1,500. Mr. Street also sent some designs for embroidered altar-frontals, including some tracings of ancient embroidery in his possession.

Mr. Slater submitted his first designs for an important mortuary chapel, to be built at Sherborne, for Mr. Wingfield Digby; also, the drawings for a new stone lych-gate at Kilndown, Kent; for the reredos of Limerick cathedral; for a reredos at Smeeton Westoby, Leicestershire; and for a pulpit at Market Harborough.

From Mr. S. S. Teulon the committee received the drawings of a new church and parsonage about to be built at Victoria Dock, London; also the plans for the restoration of Horsham church, for the restoration of South Carlton church, Lincolnshire; the designs for ten new cottages to be built in Windsor Great Park and Forest, for the

Crown; and the plans for reseating the Lady-chapel, or Holy Trinity church, Ely.

The committee examined Mr. Clarke's designs for the restoration of Crayford church, Kent, and for extensive school-buildings at Lingfield.

Mr. St. Aubyn sent the designs for a large Pointed mansion, Delamore House, Ivybridge, and for the restorations of Constantine church and Duloe church, Cornwall. Messrs. Walton and Robson, of Durham, exhibited their designs for the chapel, lych-gate and boundary walls of the cemetery for S. Nicolas, Durham; also their designs for the Depository of Wills, Durham, and other works in secular Pointed. Mr. F. G. Lee communicated the discovery of some further ancient remains at Meopham Court, Kent, which modify his intended treatment of the restoration of this structure.

The committee examined with great interest a large photograph sent by one of their number, T. Gambier Parry, Esq., representing one-half of the Doom, as he is about to paint that subject, from his own designs, over the chancel-arch of his church at Highnam, Gloucestershire. The subject embraces a standing figure of Moses, six of the Apostles, seated in stalls, and an angel of the Judgment, all drawn in the highest style of pictorial art.

It was agreed to send a deputation to examine the new church of All Souls, Halifax, and also the churches by the same architect, Mr. Scott, at Doncaster.

The committee decided that the anniversary meeting should be held on June 11, at 8 P.M., in the galleries of the Architectural Union Company, 9, Conduit Street, Regent Street, by the kind permission of the Council of the Architectural Exhibition, signified in a letter to the president from Mr. Edmeston, the honorary secretary.

The following circular has been issued:—

"78, New Bond Street, London. W.

"May 2nd, 1860.

"SIR,—The Twenty-first Anniversary Meeting of the Ecclesiological Society will be held on Monday, June 11th, at 8 P.M., in the galleries of the Architectural Union Company, now occupied by the Architectural Exhibition, 9, Conduit Street, Regent Street.

"We have the honour to be, Sir,

"Your obedient servants,

"(Rev.) BENJⁿ. WEBB, (Sheen, Ashbourne,)

"Honorary Secretary.

"(Rev.) H. L. JENNER, (Preston, Wingham,)

"Hon. Sec. for Musical Matters.

"Subscriptions and donations may be paid, by Post-Office Order, to the Treasurer, the Rev. Samuel Stephenson Greatheed, of Tunbridge; or to Mr. Masters, the Society's Publisher, 78, New Bond Street, W., and 33, Aldersgate Street, E.C., London; or to the Society's account with Messrs. Gosling and Sharpe, 19, Fleet Street, E.C., in the name of the Treasurer.

"Communications to be addressed to the Secretaries: the Rev. B. Webb, Sheen, Ashbourne; and the Rev. H. L. Jenner, Preston, Wingham."

ARCHITECTURAL SOCIETY OF THE ARCHDEACONRY OF NORTHAMPTON.

At a committee-meeting held on Monday, April 16, instead of Easter Monday, the Rev. Lord Alwyne Compton in the chair, the minutes of the last meeting were read.

There were received, the "Journal of the Chester Architectural Society;" the "Proceedings of the Historic Society of Lancashire." "Wright's Rutlandshire" was purchased; also "Ellacombe on Bel-fries," and "Boutell's Manual of Archæology."

Drawings of Goadby and Freeby churches, the latter exhibiting a singular arrangement of old benches, were exhibited by Mr. Gillett.

Plans for the enlargement and reseating of Uppingham church, by Mr. Parsons, of London, were exhibited. It is proposed to enlarge the church eastward, as far as the churchyard will allow; and to entirely remove the mass of existing galleries and anomalous pews. The nave will be carried into one bay of the present chancel. This plan of enlargement was considered the only one practicable in this case, and was commended by the committee. The north aisle, which is in a bad state of repair, will also be rebuilt and widened. The arrangement of seats in the nave and chancel is most convenient and correct. Several suggestions were made as to the architectural details, which will probably be carried out.

Designs for a new church at Leicester, to be built entirely of brick, by Mr. G. G. Scott, were much admired and approved; and should this plan be carried out in its integrity, it will constitute an era in brick ecclesiastical architecture; showing that neither beauty nor good arrangement need be sacrificed in the use of an economical material, when used by a master hand.

Revised plans for Gilmorton church, by Mr. W. Smith, of London, which had in an earlier stage been exhibited to the committee, were examined and approved, and some slight alterations suggested.

The ground-plan for the reseating of Ketton church, by Mr. G. G. Scott, was likewise approved of by the committee, who recommended the pattern of the fine old bench ends to be followed in the restoration.

A plan for additions to the school at Holywell was advised upon and agreed to.

The secretary exhibited a plan of a pair of cottages, which he submitted as the best out of many hundred examples.

The committee voted a conditional grant of £5 towards a prize for the best design of a cottage for the Midland Counties, provided other architectural societies would join in the scheme.

Designs were exhibited by Mr. W. Gillett, of Leicester, and approved of, for wooden seats for the clergy, and a credence-table, for Sibbertoft church. Also the plans for lightning conductors about to be erected on Kettering and Theddingworth churches.

The Chester Architectural and Archæological Society was taken into

union. The Church Union committee reported that the meeting of parochial choirs would be held in the cathedral of Peterborough, on the 24th of May.

Invitations were accepted to the Cambridge Architectural congress, commencing on the Tuesday in Whitsun week; and to the meeting of the Lincolnshire Society, at Worksop, in the week following, commencing June 6th.

The Rev. Abner Brown mentioned that he knew of two very fine collections, one of precious marbles, the other of British birds, which would be given to the county, provided a public museum could be found.

The purchase of certain books was authorised.

LEICESTERSHIRE ARCHITECTURAL AND ARCHÆOLOGICAL SOCIETY.

THE February meeting of this Society was held at the Town Hall on the 27th February, T. Nevinson, Esq., in the chair.

A letter was received from J. G. Nichols, Esq., informing the secretary that the memoir on the Neville glass at Woodhouse, read by Mr. Nichols at the General Meeting of the Society in July last, is now ready for the press.

After other business, Mr. Hill exhibited tracings of portions of the stained glass remaining in Stockerstone church. A figure of S. Clement fills one compartment. S. Christopher occupies another compartment; upon his shoulders he carries our Lord as a child with a globe in his hand, and wades through water supported by a staff, as recorded in his legend. There is also a good head of our Lord with uplifted hands. A female kneeling before a book on a fold-stool, has on her mantle the arms of Boyville and Mordac, impaling Southill: scrolls near her are inscribed, "God be gude." In another compartment kneel Thomas Restwold, Esq., and Margaret his wife. The head-dress of these ladies, known as the *butterfly* head-dress, consisting of a cap, from which large gauze or linen veils project behind, held out by means of wire, shows them to be of the latter part of the fifteenth century.

The chairman exhibited a marble tablet of the Adoration of the Magi, of good design and execution. Portions of it had been gilded.

Mr. Gresley exhibited a rubbing of the monumental brass at Castle Donington, of Robert Staunton, Esq., and Agnes his wife.

The secretaries were instructed to provide certain printed forms of application for the annual subscriptions of members, many of which are now due.

It was resolved that the next annual general meeting of the Society should be held at Lutterworth, and that the Rev. R. Burnaby, T. Nevinson and J. Thompson, Esqre., and the secretaries, be appointed a sub-committee for making the requisite arrangements for it.

A vote of thanks to the chairman for his kindness concluded the proceedings of the meeting.

The Society met on April 30th, the Rev. W. B. Moore in the chair. Mr. Wing read a paper upon Churchyard crosses, from which these are extracts :

"In England the cross existed in every churchyard before the iconoclastic havoc of the Interregnum ; and public crosses, here and elsewhere, have been so numerous as to have furnished, in a manner, the livery or outward distinction of a Christian country. We are all familiar with the street or village cross, the market cross, and the way-side cross. Those exquisite artistic productions, the Eleanor crosses, were built, we know, as monuments of conjugal affection ; others have been erected to commemorate auspicious events ; and, in instances not a few, places of public concourse have been marked conspicuously by these influential and instructive monitors. At ' Paul's Cross,' in London in the olden time, the folkmote assembled, and the king, when about to visit his foreign dominions, would take leave of his subjects there. This county, like many others, is studded over with remains of crosses. Some are worth scrutiny to ascertain their original beauty of design, as those at Frisby and Asfordby. The cross at Willoughby, near the border of the county, we may remark by the way, is memorable for its singular luck in escaping destruction. The abolitionist parliamentary soldiers had fixed their ropes to pull it down, but were converted to conservatism by a timely supply of beer from the rectory. However, in later time, from want of archæological protection, and probably in ignorance of the interesting escape mentioned, the greater part of it has been permitted to be destroyed. Various are the reminiscences and associations connected with public crosses, and of such structures not the least interesting are those found within the sacred precincts of the churchyard inclosure, whose forms and uses we have now to glance at.

"Very many relics of antiquity of this class, fortunately, are still in existence, and owe their preservation possibly to the consecrated ground protecting them from the ruthless destruction of works of art, which has for centuries been the idiotic delight of the English clown. Some claim our attention as rude examples of the earliest mediæval attempts at pictorial device ; making a divided appeal to us from the venerable and the ludicrous. One of the most ancient in this district is to be seen at Rothley ; it has been ascribed to the Saxon period, but its date is probably soon after the Conquest. Not a few have evidently possessed great beauty, though the construction of these has usually been of so fragile a character, that only fragments remain to tell their pristine merit. Some have been rich in sculpture. The shaft at Higham Ferrers is an exquisite piece of work. The crucifixion was not unfrequently portrayed on the front, and on the back the patron saint. In the remains of the churchyard cross at Sherburne, in Yorkshire, we have a fine example. Sometimes the foot of the cross was carved with figures and devices. The shaft was not uncommonly surmounted with tabernacle work ; in some instances, containing a figure of the SAVIOUR on one side, and the Virgin Mary on the other, but more frequently having four sides, with the four Evangelists, or the evangelistic symbols. Others again were built for a preacher to stand

in, as the one at Iron Acton, in Gloucestershire, and another at Bisleigh, in the same county; that in S. Paul's churchyard, London, may be more especially named, as for ages before its destruction, which took place in the seventeenth century, we know that the most learned divines preached in it, the congregation even adjourning to it after worship in the cathedral.

"There is one form which demands our more special consideration, as it is found to be more or less a type of many in various and distant parts of the country. It may be described thus:—There is the calvary or base divided into three or more stages; this is surmounted by a shaft; at the top of the shaft is a sculptured piece of stonework, having four sides, with canopies and figures of the four Evangelists; and from the centre of the tabernacle rises the cross. This tracing of the cross at Stevington, Bedfordshire, will exemplify: in it the head is chiefly a restoration; the lower part of the niches, with all below, is ancient. The feet of the figures remain, but the figures themselves have not been restored. In many places where this elegant structure has been destroyed, a remnant of the tabernacle part is still in existence, lying about in the churchyard, puzzling every one, it may be, to tell what it has pertained to. The head is often much larger in proportion than the head of that at Stevington; and when the block only remains which has been the base of such a cross, its previous existence in that form may, with some probability, be inferred from a hole in the north and south sides, about two inches square, and sometimes on each of the four sides: this, it may be presumed, would receive a holdfast for the iron rod, which would be necessary to support the upper part. Where the shaft is complete, as at Kirby Bellars, for example, there is to be seen on each side, near the top of it, the place where the iron-work connected with the rod was fastened. There has been a very handsome one at Thorpe Arnold, near Melton. At Kirby, the head of the cross has been equally elaborate, and has been carried up to such a height as to require much external support. The remains of it are now in the churchyard wall, and they show that the iron has been attached in many places, and even above the canopies. The iron-work, we must conclude, was light and ornamental; and if carried out, as it probably was, with leaves and branches gilt, this beautiful structure thus irradiated, would be strikingly gorgeous and effective.

"It is impossible to dismiss the subject without the question forcing itself upon some of us, Is it desirable in this Protestant country to erect anew, even in an orthodox form, or to restore, if dilapidated, these striking emblems of our faith? To advocate either side would introduce controversy inconsistent with the liberal constitution of our society, but it may be convenient, nevertheless, to state a few things which have a legal, an archaeological, or an artistic bearing, with a remark also on the score of expediency. Churchyard crosses were not objected to for a century after the Reformation. There is no lawful authority for the removal of them. And we are not without examples erected in Protestant times. In the churchyard of Irgoldinell, in Lincolnshire, one dated 1600, has this very appropriate inscription:—

'Christus solus mihi salus.'"

It appeared from the correspondence read, that it would be found impracticable to carry out the resolution passed by the committee at the February meeting to hold the general annual meeting this year at Lutterworth, and that it was desirable instead to join some other societies later in the year at Rugby.

A letter was read from the secretary of the Northamptonshire Architectural Society, inviting members to join their meeting at Worksop on the 7th and 8th of June.

NEW CHURCHES.

S. —, Victoria Docks, London.—This new church is by Mr. S. S. Teulon. The plan comprises a nave with two aisles, not quite so long as itself, a chancel (under a central tower) ending in a semicircular apse, and two chancel aisles. These chancel aisles open to the choir by a couplet of arches, borne on slender marble shafts, on each side; while the organ is placed in a projection to the east of the north aisle, and a similar projection to the south is used for the vestry. The style is Middle-Pointed, and the material brick—of two colours, inside and out. Three gabled dormers on each side admit of large traceried three-light quasi-clerestory windows. The effect of these is more satisfactory from the exterior than inside. The arcades are of five arches, of two orders, supported by clustered piers. The chancel arch, and the sanctuary arch, under the central tower, are corbelled; and a quasi-clerestory, of two spherical triangles filled with tracery, surmounts on each side the couplets of lateral narrow arches under the tower. The tower roof is flat internally; those of the nave and the apsidal sanctuary are open, with hammer-beams, queen-posts, collars, and foliated braces. There is much ingenuity and facility in this design, although it recalls too strongly other works of the same architect. Externally, the aisles appear to be prolonged along the sides of the tower; which rises, without buttresses, flush with the plane of the clerestory wall. It is low and square, roofed with a bold square pyramidal capping, on each side of which there projects a larger pedimented dormer, containing the head of a large two-light belfry window. The tower and the sanctuary have a cornice of moulded brick. The aisle windows are low and inelegant. The west façade shows a pedimented doorway, between two two-light windows, with a traceried circle in the gable.

Cemetery Chapel, S. Nicolas, Durham.—A simple First-Pointed design by Messrs. Walton and Robson. The plan is a parallelogram, with a porchless door at the north-west end, and a vestry at the south-east. The area is left free at the west end. In the middle of the chapel there are three benches on each side placed longitudinally. At the east end there is—unfortunately—no altar, but a reading-desk facing west! A more miserable arrangement than this we have not seen, but for this the designers are not responsible. The architecture is better. The windows are small foliated lancets, with deep splays. In the east wall there is an unequal triplet. At the west end there is a

couplet, divided (externally) by a buttress, with a foliated circle above ; and the gable is crowned by a simple double bell-cote. Some coloured bricks are introduced in the archmoulds of the lancets inside. The walls and gates of this cemetery are well treated ; and it is pleasant to see a Christian graveyard without the offensive juxtaposition of two rival chapels of the same plan, one on each side of the gateway.

Cemetery Chapel, All Souls', Halifax.—In extreme contrast to the arrangements of the above cemetery chapel, we may mention the beautiful little chapel built by Messrs. Mallinson and Healey, for the churchyard appropriated to the parish of All Souls', Haley Hill, Halifax, by its munificent founder, Mr. Akroyd. The building is a parallelogram in plan with a mortuary chapel, entered by an arch on the north side, and a spacious porch on the south side. The style is First-Pointed : the material good local stone, very carefully worked. This chapel has an altar, a short stall-wise bench on each side of the quasi-choir, then a large open space, and at the west end some benches facing east. We regret the absence of some kind of screen. There is a small sacristy on the north-east. The architectural detail is very fair ; the windows being small, well-placed, and well-proportioned, and the chapel roof an open cradle one, with crossed rafters, that of the mortuary chapel being groined octopartitely, and that of the porch being vaulted with parallel ribs. The altar, somewhat too small, of stone, on an open arcade, is elaborately carved by Earp. There is a good tile reredos, and the floor is also laid with coloured tiles. All the windows have stained glass, chiefly executed by Mr. Hedgeland. There are appropriate groups, and some armorial bearings. The general effect of light is very solemn, though the windows are somewhat too purple in tone. Messrs. Clayton and Bell have inserted too better windows in the lancets of the south side. There are suitable texts round the building. The mortuary aisle contains a semi-recumbent effigy, by Gott, of the father of the founder ; which is an expressive work, though less satisfactory, in our opinion, than the more ancient style of representing the deceased person as dead rather than as in the act of dying. But in the present instance it is intended, we believe, to commemorate a sudden death ; and there is much thought and fancy successfully applied in working out the idea. The effigy, we should add, is in modern costume, the drapery of a cloak being added. The statue lies on a high tomb of First-Pointed design, arcaded on the sides, and with a cornice of dog-tooth moulding. The founder of this chapel and family mausoleum is not to be buried here himself ; but has obtained a faculty for the interment of himself and his wife in the magnificent church with which this cemetery is connected. It deserves mention that the churchyard itself—which is beautifully situated—is properly laid out in parallelograms. Adjacent to it is a large piece of allotment-land, assigned to Mr. Akroyd's workpeople ; and the entrance is through a well-designed arch, flanked by a sexton's house on one side, and on the other by some rooms and open-covered sheds, intended for the recreation of the allottees.

S. James, Doncaster.—This church, built by Mr. Scott for the Great Northern Railway Company, is the one to which Mr. E. B. Denison

has so often referred as the best exemplification of his own idea of what a modern church ought to be. The plan comprises a chancel and nave with north aisle to both, a south-west porch, and a small turret, engaged at the west end between the nave and its aisle; the vestry being a space at the west end of the aisle, enclosed between the turret and the north wall. The style is a very vigorous type of early Middle-Pointed, the mouldings being unusually bold and massive. The two parallel aisles are divided by an arcade of six, the two easternmost bays forming the chancel. The arches are of two plain unchamfered orders with hoods; the piers cylindrical with square abaci and foliated capitals. The roofs are continuously cradled throughout; the truss over the second pier from the east forming a kind of chancel arch, being borne by a slender attached corbel-shaft, with a square moulded abacus and a bell capital. The windows are heavily but effectively traceried. In the gable, at the east end of the north aisle, is a large circle full of sexfoils. An organ is hereafter to be placed under it; but at present the space is occupied by a raised gallery platform for children facing *west*. There are no screens in the church: a pulpit and reading-pew stand at "half-cock," facing north-west on the south of the chancel-arch. The arrangement is very unsatisfactory. Three benches are placed longitudinally on each side of the chancel; and the north chancel aisle is benched in the same way. The seats in the nave and aisle face east. There is a credence niche on the north side. There are some coarse gas-standards; and the most hideous coronæ for gas that we ever saw. The burners are in shape like half-wheels, with jets along the outer circumference. The want of colour is very much felt. The floors are paved with rough red and black tiles. The inside of the walls is plaster. On the exterior the bold buttresses and deeply moulded and recessed windows have a very good effect; and the roofs are made of reddish-coloured tiles with ridge crests. The bell is hung in a low hexagonal turret, with hexagonal capping. The porch is a good feature. The building has great merits as a cheap church of good architecture and some novel combinations, but the interior is very far from successful. A notice in the porch announced evening meetings for prayer, not in the church, but in the neighbouring schoolroom.

S. —, Bewholme, Yorkshire.—Mr. Burges shows much graceful originality in this little church. The plan is of the very simplest—a nave without aisles and a chancel. The tower stands to the south-west of the church, nearly detached, and without internal communication; but a pretty penthoused open porch of wood runs along the west end, lining with the western side of the tower, and protecting the west door. The tower itself is boldly buttressed and splayed, a large two-light window with a foliated rose in the head being inserted in its ground-story, rather, we think, to the detriment of the general simplicity. Above is a long narrow light in each face, while the belfry windows are a very broad single light (we cannot call it a lancet,) effective and foreign-looking, with its long luffer boards, surmounted by a well-shaped four-sided spire. We should have preferred the proposed alternative treatment of an open wooden bell-house, with a steep quadrilateral

roof ridged transversely, and dormered on each face, from its originality and its correspondence with the porch. Access to the belfry is obtained by a newell stair in the north-east angle of the tower. The west window is an early plate-tracery wheel-rose of eight rays, with pilaster mullions. Breadth being the characteristic of the building, the nave gable is below the equilateral pitch. The nave is composed of two bays, a three-light window with a circle in the head, unfoliated, lighting the more western and an early couplet the eastern, on each side. The east window is of four lights. The pulpit stands in the north-west angle of the nave. The chancel is stalled with single returns, and the sanctuary rises on two broad steps, the altar being placed on a footpace. The font stands to the west of the entrance. The seats are open benches. The vestry, of ample size, stands to the south of the chancel, its east wall being in a line with that of the church.

SS. Philip and James, Ilfracombe, Devonshire, is a new church, consecrated 1857, and built from the designs of Mr. Hayward, of Exeter. The style is early or geometrical Middle-Pointed, and the plan comprises nave with aisles of five bays, the tower occupying the most eastern bay on the north side, and a large chancel with vestry and organ chamber on the south. There is a north porch, and a kind of narthex at the west end under the west window, of rather original character, with two entrances from without, yet not very satisfactory. The exterior has, on the whole, a good effect; the material, a dark native stone with some of a finer kind for the ornamental portions. The roofs of nave and chancel high-pitched, and covered with slates. The tower is pretty strongly built with buttresses, not at the angles, and surmounted by a four-sided spire of no great height, covered with slates laid in variegated courses. A stone spire had been intended, but was abandoned on account of some insecurity in the foundation. The slated spire has by no means a bad effect. The tower has a good three-light window on its east side, and large two-light belfry windows with deep mouldings and shafts. The west window of the nave is a good one of four lights, those west of the aisles are of three, the others in the aisles of two lights. Those of the clerestory are spherical triangles, cinquefoiled and opening to the interior by pointed arches upon shafts. The interior has a very satisfactory effect from its loftiness. The arches of the nave are lofty, with pillars alternately circular and octagonal, and having capitals of good foliage. The tower bay is, of course, differently treated, and has a smaller arch and a greater amount of wall. The chancel arch is unusually lofty, springing from clustered shafts, with boldly executed foliage in the capitals. The chancel is of equal height with the nave, the roofs of both being open and of good construction. The east window is a fine one of five lights: those on the north of two lights, all the windows having both within and without good mouldings and shafts, but those in the chancel of a richer kind. The chancel is stalled: there are two sedilia on the south, with crocketed canopies and diapered. The reredos is rather commonplace, being a range of canopied compartments. The organ has illuminated pipes, facing both the chancel and the aisle. The nave is entirely fitted with low open seats of stained deal. The pulpit is

of the same material and of rather ordinary description. The wood-work of this church is generally by no means equal to the stonework. The stained glass is not of a high order. The font is of a dark red marble, finely polished, supported on a central stem and four shafts of black marble. This is certainly the finest new church in the north of Devon, and forms a somewhat strong contrast to the monotonous Third-Pointed old churches which abound throughout the county.

S. Peter, Wolvercot, Oxfordshire.—This is a new church, with the exception of the tower, which has been retained from the previous structure, a poor low building of Third-Pointed date. The plan consists of a nave 54 feet 4 in. by 18 ft. 10 in., a north aisle of the same length by 15 ft. 6 in. wide, south porch and small mortuary chapel in which a handsome Elizabethan monument, with three recumbent effigies, has been re-erected; the chancel is 26 ft. in length by 17 ft. in width. The style is Early Middle-Pointed. All the roofs are covered with Stonesfield slate, and are of good pitch; the walls are built of Gibraltar stone quarried in the neighbouring parish of Kirtlington, with Bath-stone dressings. The nave has four bays, the windows being all of two lights with geometrical tracery, except the easternmost on the south side, near the pulpit, which is a foliated lancet. This window contains the only stained glass in the church, a very exquisite work by Messrs. Clayton and Bell, representing the triple charge to S. Peter. This window, we understand, was given by the architect. All the other windows are filled with thick green glass. The tracery is good, especially that of the two end windows of the aisle. The east window is of five lights, with a large circle in the head. The sill is kept well up above the footpace, which is a great merit. The east wall is lined with alabaster up to the stringcourse; over the altar is a vesica containing a plain cross of white marble. The nave seats are all low, open, and simply constructed, as little wood as possible being used; yet they are thoroughly comfortable. The pulpit is of stone, a slightly but sufficiently elevated platform, circular, and surrounded by a low arcade pierced. The old font, a rude affair, has been cleaned and set upon a new base and step. It stands in the tower, which has, of course, been thrown open to the church. The general effect of the church is very good, and the manner in which the various details have been treated by the architect quite satisfactory, showing much thought and careful labour. The nave arcade is particularly effective. Externally the general effect is equally pleasing, if we except the old tower, which is very poor and low; indeed, it only rises by its parapet above the ridge of the new nave. It was judiciously retained, as it is a curious specimen of a fourteenth century tower rebuilt in the fifteenth century with the old materials. It is, however, quite necessary to devise some way of restoring its sadly diminished dignity: this might be effected, we think, by adding a low wooden spire, slated—a square spire would be the best. The gable crosses are varied and good, but a little too tall in our judgment—a very common fault. The architect was Mr. Charles Buckeridge, of Oxford.

S. —, Chalvey, Bucks.—A new church by Mr. Street, comprising nave, north aisle, and north porch, with chancel and vestry at its north-

west side. The arcade is of four arches. The arrangement is thoroughly good; and the accommodation—including the chancel—is for 286 persons. The total cost will be £1500. The material is stone, banded and groined with red brick, and there is a line of brick round the arches of the arcade. The piers are cylindrical with flowered capitals and rather quaint bases. The chancel-arch is corbelled. The east window is an early traceried cinquefoiled circle, set in a Pointed arch, thus leaving a good reredos space within. The west window is a large composition of five trefoiled lights with foliated circles over the outer pairs of lights, and a large sex-foiled circle above all. Over the west gate is a two-light belfry-cote. Mr. Street succeeds here as well as usual in the good sense and moderation with which he treats the side windows. The fittings are good, but the woodwork is not very elegant. The stone pulpit we like far better than the font. The reredos is a large inlaid cross in the middle of an inlaid pattern of stones, coloured tiles, and marbles.

S. —, Ebbw Vale, Monmouthshire.—Mr. Norton is now building this new church for the Ebbw Vale Iron Company. The site is remarkable, the level shelving almost precipitously from west to east. Accordingly, a Sunday school and class-room have been contrived under the chancel, the Bishop of Llandaff having expressed his approbation of the arrangement. The chancel ends apsidally in three faces; the nave has two aisles; there is a vestry at the north-west, a tower at the south-west, and a western porch. There is a clerestory of large cinquefoiled circles. The tower is lofty, but rather gaunt in its effect, with a broached octagonal spire and turrets at the angles. The interior arcades have tall cylindrical shafts. The roofs are not remarkable. There is a considerable dignity of effect produced by the double range of windows in the chancel and the schoolroom beneath it. The western façade strikes us as being rather overdone. It has two two-light windows with a rose window above, and the portal—which Italianizes—of the western entrance underneath. The material used externally is the old red sandstone for the general facing, and blue Pennant sandstone for quoins and dressings. Bath stone is used for internal work and the heads of windows. The roofs, as well as the spire, are to be covered with green and copper-coloured slates. The architect had originally proposed, in compliment (we presume) to the company at whose cost this church is built, to construct the floors, roofs, and spire entirely of iron. The design for this, however, seems to us rather artificial, and too much like what is suitable for stonework; and we are glad that the actual church is being built in stone. We understand that it is intended in this church to make a large baptistery, sunk in the floor, for adult immersion; it being found that many persons in the Welsh iron country insist upon this manner of receiving baptism. The experiment is worth trying.

We welcome from across the Atlantic the tracings of a design for a coped tomb by Mr. C. M. Burns—(if we read our correspondent's name rightly.) It is in memory of Bishop H. U. Onderdonk, and is to be placed in the churchyard of the church—so well known to our readers—of *S. James the Less*, near *Philadelphia*. The tomb, which is

to be of Picton stone, is of the usual coped form, with a richly floriated cross in high relief along the ridges of the intersecting copings. But over this there is superimposed a pastoral staff, in bronze, disposed obliquely from dexter to sinister; and a mitre, also in bronze, stands at the crossing. This is a novelty, and is very well treated. Our only objection is that the mitre stands upright, instead of being laid down flat like the staff. This is not only very far from pleasing in actual perspective, but it seems to forget that the mitre is not a stiff, solid, metal head-covering, but a folding cap. Both æsthetically and archæologically it would have been better, we think, to have represented the mitre here as lying, folded, on its side. But we greatly commend the design, and we are glad to see so much power and ability shown in the mouldings and proportions.

NEW SCHOOLS, &c.

Mr. Clarke has built, at *Lindfield, Sussex*, a very picturesque group of village-schools, already noticed in these pages, to which some industrial schools are now to be added. The buildings when completed will form a quadrangle; and as the style is an ornate Pointed, without degenerating into frippery, the effect of the whole range is very satisfactory.

Proposed Parsonage, Victoria Docks.—Mr. S. S. Teulon has designed a good house for this place; with the special features of a "kitchen court," and the offices ranged round a quadrangle. The servants' stairs are treated as a spiral staircase in one corner of the court. The style is a simple Pointed, with an ingenious treatment, under a stepped gable, of the entrance porch.

SECULAR AND DOMESTIC WORKS.

Mr. S. S. Teulon has designed some very good cottages and lodges for *Windsor Green Park*, at Sawyer's Gate, Fern Hill Corner, and other places. They have all of them sufficient accommodation, and are conveniently arranged. The style is slightly Pointed, with good roofs, timber framing, and much picturesqueness of effect. The chimneys in particular form a good feature.

We have been much interested by the drawings, by Messrs. Walton and Robson, for a range of shops and houses in Harbour Street, *Folkestone*. They are of Pointed character, built of red and white brick, with cast-iron shafts to the windows, and stone sills. The doors and shop-windows form a continuous arcade; and the upper ranges of windows are groups of Pointed lights, with sashes.

We have once before noticed an addition to a shop in *Durham*, by

these same architects, in the Pointed style. The work, we understand, has since been extended, adorned with polychrome, and fitted with elaborate details in the same style. The drawings of the latter, which have been forwarded to us, comprise an elaborate screen of open tracery, executed in American ash, counters of simply chamfered deal woodwork, with tops of Spanish mahogany, tables and shelves, and cashier's desk, &c., of very fair design, and in excellent keeping. Besides which we are told of an ornate metal column in the middle of the shop, on a stone base, and highly coloured; and of chandeliers to match, and carpets and papering designed specially for this use. The whole is done with much skill, and an attempt has been made to avoid a too ecclesiastical effect. We like best the spirited treatment of the deal framework; and the filling in of the arcuated panels with red silk gives a rich and pleasing effect. This is a very interesting experiment, and we should be glad to be able to speak of its success from ocular observation. In the meanwhile the person for whom the work has been done gives his testimony that the cost has been no greater, and perhaps less, than would have been spent in the ordinary way.

The same architects have made use of an excellent opportunity of a street improvement in *Durham*. The corporation is rebuilding a corner house at the bifurcation of two streets which have a most precipitous descent. The new design is certainly very effective. The plan of the house is circular towards the angle; and its lowest stage is an arcade of dignified trefoil-headed windows, with shafted jambs and coloured voussairs—forming a shop. Another shop, for a barber, of simpler character, is formed in the basement, and entered from the lower level of one of the side streets. The upper parts of the house are of red brick; and the windows, with the exception of a good bracketed projecting stone oriel, are square-headed, with a shaft as a monial. We are not sure that we should not have put the oriel at the angle, instead of one side; but it is less commonplace as it is. The chimneys, groups of cylindrical shafts, are very well managed.

Messrs. Walton and Robson have also designed some characteristic buildings in Domestic Pointed for the Depository of Wills, *Durham*. The structure consists of two vaulted fire-proof rooms, opening into each other, between the Exchequer Buildings and some Almshouses. These rooms face one of the steep streets of the ancient city, but they are approached by a long covered passage from behind opening into another street. The style is a very bold form of Early-Pointed. The windows are of two unfoliated lights of plate tracery under a very massive hood, the head being pierced with a quatrefoil, while on each side there is a head in a circle carved in high relief. The basement moulding, the buttress, and the corbel table are all well treated. The head of the stack-pipe would perhaps have been better had it been less like a stone capital.

Mr. St. Aubyn has designed a very handsome Pointed mansion, *Delamore House*, Ivybridge, Devonshire. The windows are mostly square-headed with monials and transoms; but the hall and an oriel have arched heads. The dormer gables are well treated; and the architect has had the good sense to abstain from needless irregularity and from superfluous turrets. There is no porch over the main door.

Mr. Burges has made numerous additions to *Gayhurst* (the seat of Lord Carington) in a sort of free Gothicizing renaissance, which displays much playful fancy. We were particularly struck with the idea of a figure of Cerberus surmounting an outbuilding, and equipped with large eyes of red glass.

CHURCH RESTORATIONS.

Manchester Cathedral.—The works here are advancing with painful slowness. The tower remains half-destroyed, and there are as yet no signs of rebuilding it. The organ has been removed from the choir-screen, and deposited temporarily in the north choir aisle; and the *Jube* itself has been removed with the exception of the eastern screen. The state of dirt and neglect in which the choir is allowed to remain, is a disgrace to all concerned.

Holy Trinity, Ely.—Mr. S. S. Teulon has in hand the re-seating of the beautiful Lady chapel of Ely Cathedral, now used as the parish church of the Holy Trinity. The present condition of the pews and arrangements of this dishonoured building is too well known to our readers. Mr. Teulon intends to arrange his open seats uniformly with a central alley, and passages along the side walls. The pulpit he places against the north wall a little nearer the east than the west ends. He also obtains a kind of *chorus cantorum*, with stalls and subcellæ, divided by a low screen, which encircles its north, west, and south sides from the surrounding area. This *chorus* is about half the breadth of the chapel, and there are longitudinal seats north and south of it, outside of the septum. The sanctuary, on the other hand, which is raised on two steps, is of the whole breadth of the building. The general improvement is very great; but we are not sure that the pulpit is well placed. A kind of low ambon, connected with the septum, would perhaps have been more suitable for this unusual ground-plan. The new seats are open and unpretending, and the re-arrangement much increases the accommodation. The screen and stalls will be very elaborately carved, with figures of the Prophets and much natural foliage; and there will be rich metal gates. The sanctuary will receive a pavement of coloured tiles.

S. John Baptist, Halifax, Yorkshire.—This fine old Third-Pointed church—most stately in its proportions—has received a few improvements and some stained glass windows. The whole area is filled with handsome Jacobean pews carved in oak. The roodscreens, parclose and stalls, of earlier date, are all preserved: the screen has had the royal arms removed from the top, but its cornice has been modernized. A new reredos has been added, of mediæval design; and the east window has been filled with glass by Hedgeland. We noticed a poor window by Warrington, and one infinitely worse by Bell. There are some new heavy oak benches in the Waterhouse chapel. The vestry is in a crypt under the chancel, where there is also an ancient library that has just received some additions.

S. Mary, Newport, Essex.—a large cruciform church, with aisles to nave and stately western tower, chiefly of Third-Pointed work, has been undergoing gradual restoration. The works began in 1856 with the rebuilding of the tower, the upper part of which was much shattered by lightning a century ago. This was entrusted to a local architect, who, while professing to reproduce the old work, very unnecessarily thickened the central walls, by which means the noble corner turrets are totally damaged, and the old proportions destroyed. It is fully believed that, had one of our leading architects been employed, the lower stages of the tower would not have been removed. In the following year the clerestory of the nave was rebuilt; this was done under the superintendence of the clerk of the works, and was simply a reproduction of the old work. Here, however, a fine fresco of the Great Doom over the chancel-arch was destroyed, and the old leaded roof exchanged for one of slate. During the past year the whole fabric, with the exception of the chancel, has been made good, the nave cleared of pews and seated with chairs; these, however, are unfortunately lashed together in rows. The aisles and transepts are filled with plain open benches, of oak. The fabric of the chancel still calls loudly upon the lay impropiator for restoration; but within, the stalls, which had been converted into pews, have been re-arranged, and the screen restored. The lower panels have been pierced, the effect of which is far from pleasing. In the nave a very elaborate stone pulpit, from a design by Mr. Teulon, has been erected, and the font restored and adorned with serpentine pillars. Amidst much that might have been better in this restoration, particularly in the ritual arrangements, it will be a lasting monument of the zeal and energy of a worthy layman, who has carried it forward amidst much opposition and many obstacles.

S. Mary, Wiston, Sussex.—Mr. G. M. Hills is about to restore this little church. The plan is remarkable as having a south aisle and eastern chantry, larger than the nave and chancel to which they are attached. It is proposed to treat the chantry as a mortuary chapel, and to seat the remainder of the church in the ordinary way. We should recommend the placing of some seats in the chantry in preference to using the tower for part of the congregation; and we cannot approve, even with such a ground-plan, the reading-desk, adjoining the pulpit, at the north-east angle of the nave. The children are seated at the west end, which is an arrangement not much to be recommended. The more purely architectural part of the restoration is well managed, the chantry and south aisle being rebuilt in severe First-Pointed, while the nave and chancel are in the succeeding style.

S. Mary, Horsham.—A curious church, with an inconveniently straggling plan. Mr. S. S. Teulon is about to restore and enlarge it. He removes square pews and other like encumbrances, and works in the excrescences and chapels into the common area. We do not know whether this treatment is very satisfactory. The chancel, restored to its original large limits, is fitted with four or five longitudinal seats—a rather unhappy expedient for enlarging the congregational accommodation. A new second aisle is added, in which the architect has adopted the plan of a series of transverse gables.

S. Constantine, Cornwall.—This church, comprising western tower, nave, two aisles, chancel, short south chancel-aisle, north chancel-aisle reaching nearly to the east end, and a second aisle, called the Bosarne aisle, attached to the latter on the north side, is about to be restored by Mr. St. Aubyn. The pews which encumber the chancel and eastern parts of the nave and aisles are to be removed, and open seats introduced, and a vestry will be screened off at the east end of the Bosarne aisle. The new woodwork is simple, but good in detail.

S. Cuby, Duloe, Cornwall.—Mr. St. Aubyn has in hand the restoration of this church, the plan of which comprises nave and north aisle, chancel, and a chapel, called the Bewes aisle, on its north side, two transepts and a tower attached to the south side of the south transept. At present the area is full of pews, and there are galleries at the west end. The new arrangement will be an immense improvement. It is proposed to use the south transept as a vestry, and to place in the north transept and in the Bewes chantry some benches facing south. The new walls will be Third-Pointed, though not of so ornate a kind as the style of the Bewes aisle. The tower will be raised and capped with a low square pyramidal roof. The tower will be restored to its First-Pointed original. The woodwork of the new open seats and chancel-fittings is very satisfactory.

S. John's, Yeovil, Somersetshire.—This fine specimen of the Somersetshire Third-Pointed church has lately undergone a complete restoration within. The whole of the pews and galleries have disappeared, except one raised pew occupying the north chapel, and the nave is now entirely occupied by low open seats of oak. The chancel is stalled, and laid with encaustic tiles; the roof, of the cradle kind, has had the ribs and bosses coloured and gilt. The organ now is placed on the ground at the west end of the nave, and the choir has its place in front of it! Where so much has been well done and at no small expense, it is a pity that we should have to notice any imperfections, but we must protest also against the prayer-desk facing west, and we regret that the curious ancient brass lectern standing in the chancel should not be used. The windows being very numerous as well as large, there is need of more stained glass, yet the interior, though too light, has a beautiful effect, and the original character now cleared of unsightly obstacles is well brought out. The nave is of six bays, the chancel of one but extending beyond the aisles. The arcades are lofty, and the pews remarkably light. There is no clerestory; the roof of the nave and chancel is coved—in the aisles flat. The tower arch is very fine, with excellent mouldings, and there is a chancel arch reaching almost to the roof; and, as in other instances where the chancel arch occurs in Somersetshire and Devonshire, springing across from pier to pier without any marked interval between the nave and chancel. There are two chapels on the north and south, opening to the aisles transept-wise. The windows are not only large, but remarkably uniform, being all of five lights and similar in tracery, except those which are at the extremities of the chancel, aisles, and chapels, and these are similar to each other. Few churches, perhaps, are more remarkably uniform than this, both in arrangement and in architectural features. The tower is mas-

sive and lofty, not remarkably rich, and strengthened by very large buttresses. There is a panelled parapet on the south side of the church, but not on the north. Beneath the altar there seems to be something of the nature of a crypt.

NOTICES AND ANSWERS TO CORRESPONDENTS.

To the Editor of the Ecclesiologist.

DEAR SIR,—A correspondent of yours makes inquiries respecting the works of the Blessed Angelico (Guido.) There are some good accounts of him and his works by—Marchese, in his lives of "Painters of the Dominican order;" Ubaldini (R.) Vita, date, 1505; Rumohr; Lanzi; Vasari; G. de Tolosani, 1516; Leonard Alberti, 1517.

The best example in England is a very fine "Last Judgment" in Lord Ward's collection. There is a small one of much less importance in our own National Gallery. Another one of importance is in the Louvre, "The Coronation of the Blessed Virgin." For further reference see Waagen's Picture-Galleries; and Kugler's (H. B.) Italian Schools. (English Edition, Murray.) In Rossini's "Storia della Pittura," are some engravings from his principal works. But let your correspondent by all means see Lord Ward's, as it is the finest I have ever seen.

Your obedient servant,

N. H. J. W.

P.S.—Enghelman and Graff have published the Coronation in litho colours, and there are many beautiful engravings from this painter for sale at most good religious picture shops.

[To these authorities let us add Mr. G. A. Bezzi's Life of Fra Angelico, published by the Arundel Society, and a paper in the *Christian Remembrancer* for 1848, Volume XVI.—Ed.]

To the Editor of the Ecclesiologist.

S. John's Parsonage, Hawarden, April 27, 1860.

DEAR SIR,—But for domestic affliction I should have asked you before now to allow me to say what I hope may not seem ungracious to him who has so favourably noticed the works in the church here; that the pictorial part of the decoration, which is in oil (there is only one picture in tempera) is intended to represent the leading facts in the history of our Redemption, from the Fall to the Last Doom.

I wish also to acknowledge here, how much I feel indebted for assistance in the work generally to my able and excellent friend Mr. R. P. Pullan, of Wimborne.

I am, dear Sir,

Yours truly,

J. E. TROUGHTON.

We can warmly recommend Mr. Conway Shipley's *Photographs from Original Sketches in the Holy Land and Syria* (Lock and Whitfield, and Masters), of which Part I. has been published. These photographs do

not of course possess the value of sun-drawings made on the spot: but they are very effective renderings of very able drawings. The part before us contains four photographs. The Via Dolorosa from Jerusalem is a very impressive picture. The pointed arches spanning the narrow street, the strong Gothic feeling of the whole architecture, and the deep shadows caused by the eastern sun are most powerfully given. The view of Nazareth is more sketchy: but it brings out very accurately the *contour* of the country. This, too, is the merit of the view of Jerusalem from the south-east, that is, from the Hill of Evil Counsel. The stone walls, the limestone outlines, the scattered trees, and the general effect of barrenness are very noteworthy. So, too, is the precipitous nature of the valley of Jehoshaphat. The photograph of the Temple of the Sun at Baalbec has an interest of quite another kind. Other parts are promised, with a very appetizing table of contents.

Our rejuvenescent contemporary, the *Gentleman's Magazine*, requests us to aid in the good work of making known the wish of the rector of *S. Peter's, Sandwich*, to restore his church. The scandalous condition of the Sandwich churches has long been notorious; and we are delighted to hear that this reproach is likely to be in part done away. We make a quotation from the circular:—

"The pariah church of S. Peter, Sandwich, in the county of Kent, was built in the reign of Edward I., upon the site of an earlier structure, as fragments of Norman work still remain in some parts of the building. It consists, at present, of a well-proportioned nave, a noble chancel nearly fifty feet in length, centre tower, north aisle, north porch, sacristy, and a fine crypt. It originally had a south aisle, which was destroyed by the fall of the upper part of the tower on the 13th October, 1661, and has never been rebuilt. There are many good points about the church; the windows throughout have originally been very fine, (the east window occupying nearly the whole of the wall,) but the tracery has been ruthlessly destroyed, and the openings filled in with wood mullions and transoms. The east window, with the surrounding work, is now in a very rotten and insecure state, so much so, that it has been condemned as unsafe. One window, however, on the north side of the chancel, with a small portion of stained glass which it contains, has fortunately been preserved, in consequence of its having been filled in with brickwork, and a modern roof over the sacristy being built against it. An aumbry and piscina still remain, also a hagioscope on the north, and the remains of another on the south side of the chancel, but the beautiful sedilia have been very much mutilated, although sufficient has been discovered to enable a complete restoration to be made.

"The rector is now seeking to raise funds to restore the chancel of this once magnificent but still noble church. The nett income of the living, for the last seven years, has only averaged £79. 12s. 8d., he therefore confidently appeals to a liberal public to aid him in this sacred work; especially as the parishioners are shortly about to do their utmost towards the restoration of the other parts of the fabric."

How to please a Country Squire ensconced in a High Pew.—In a church in Gloucester which has been lately restored, &c., when the squire objected to the reduction of his high pew, as he wished to see all the sittings of equal height externally, in order that he might be screened by his accustomed height of breastwork, he allowed the floor within his space to be lowered, and was satisfied with a descent of a step or two towards mother earth. Is this an emblem of his humility?

Messrs. Benham and Son, of 19, Wigmore Street, have issued a prospectus of their cheap mission church plate. The designs, by Mr. W. White, F.I.B.A., are very suitable; except perhaps the collecting-bason. The sets may be had in latten, silver-plated inside the chalice and paten; or in latten with silver bowl and silver paten; or electroplated inside and out. The cost is certainly very reasonable.

In our criticism on Mr. Fawcett's proposed works in the College at Ely on the north side of the cathedral, we seem to have supposed that he had more option as to the height of the roofs and the treatment of the windows than is allowed him by the existing remains. This of course materially alters the question. We are pleased to hear that our hint has so far been taken, that it is now intended to heighten the tower. This will very much break the uniformity of which we complained; and we are glad to hear that our opinion is confirmed by investigation, and that the battlements of the tower are no longer supposed to be the untouched work of Alan de Walsingham.

An interesting paper on *Brinkburn Priory*, by Mr. F. R. Wilson, has reached us in a brochure entitled, *Proceedings of the Berwickshire Naturalists' Club*. The ruins of the church are remarkably perfect, and are a beautiful specimen of the First-Pointed style. Mr. Wilson is about, we understand, to restore the church for Divine Service, at the expense of the present owners of the property. It is a most interesting work, and we wish him success. He seems, from his paper, to undertake the task in a right spirit.

A letter from Mr. Edmund Sedding, on the best way of improving the efficiency of the Motett Choir, has been forwarded to the proper quarter.

A congress of Architectural Societies was to meet at Cambridge on Whitsun Monday, under the presidency of Mr. Beresford-Hope. The programme included excursions to Waltham, Ely, and Bury; a lecture from Professor Willis on the Architectural History of the University; a paper by Mr. Styleman Le Strange on the Application of Colour to Architecture; a paper by the president on the English Cathedral of the Nineteenth Century; and a conversazione.

The author of *Shall Gothic Architecture be denied Fair Play?* (Bell and Daldy) offers a plain, straightforward, and able answer to the very specious, but unfair and sophistical, pamphlet, entitled, "Remarks on a National Style in reference to the Proposed Foreign Office," which appeared a short time since at the same publishers', in support of Lord Palmerston's art notions.

ECCLESIOLOGICAL SOCIETY.—*The Annual Meeting will be held on Monday, June 11, at 8 p.m., in the gallery of the Architectural Museum, 11, Conduit Street: Mr. Beresford-Hope, President, in the chair. Persons desirous of admission may be admitted by sending in their cards to the President. The subject of discussion will be, "The tendencies of Præraffaellitism, and its connection with the Gothic movement."*

Received: Rev. H. P.—J. S.—J. P.

THE
ECCLESIOLOGIST.

"Surge igitur et fac: et erit Dominus tecum."

No. CXXXIX.—AUGUST, 1860.

(NEW SERIES, NO. CIII.)

SEQUENTIÆ INEDITÆ.—No. XXIV.

CXI. IN INVENTIONE SANCTI STEPHANI.

THE following is from a MS. Missal, of the fourteenth century, preserved in the Public Library at Metz. It is of some church in North-eastern France, and is remarkably fine.

Tota debet exultare
Et in laudem proclamare
Militans ecclesia:
Toti cedit, toti dedit
Belli ductum, palmæ fructum,
Stephani victoria.

Non ignara jam procedit
Ad conflictum, quam precedit
Triumphantis gloria:
Docet formam dimicandi,
Et insultus tolerandi
Sancti patientia.

Abque caudâ repelli¹ victimam,
Nec placere vestem brevissimam,
Ostendit constantia.

Hunc athletam Rex virtutum
Opportune delibutum
Unctione Spiritus,
Ob insigne meritum
In immensum præmium
Aptavit exercitus.

Ardens lucerna illustrabat
In superna cuncta² . . .

Ardens intus caritate,
Foris lucens sanctitate,
Jubar fudit inclytum.

Nequit clarum non lucere
Lumen; nequit et latere
Super montem civitas;
Fugit sordes speciosa,
Ut non possit radiosa
Occultari sanctitas.

Fontes³ foras dirimantur,
Et se dona protestantur
Spiritus in Stephano:
Operando plebi signa,
Prædicando Deo digna,
Oris ejus organo.

Obsunt bona sed indignis:
Inde verbo, vitâ, aignis,
Offenduntur perfidi:

¹ The general meaning is clear. *As a sacrifice was not accepted, unless perfect to the end, i.e. the tail: as a priestly robe was of necessity complete to the very termination, i.e. the wearer's feet: so these types were made good by the constancy of Stephen's sacrifice to the end. But the particular allusion in caudâ I do not understand.*

² Word erased.

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³ The reference is to Prov. v. 16.

Sic Herodes propter stellam,
Et Judas propter buccellam
Ligno peccant viridi.

Aureas suas continendo,
Verbum vitæ repellendo
Mores servant aspidis;
Caritati tam immensæ,
Pietati tam impensæ,
Jactum reddunt lapidis.

Parum fuit lapidari:
Nequeuntes satiari
Strident in hunc dentibus:
Tali gestu protendentes
Quod plus volunt dare mentes
Quam expleant manibus.

Et ne labor sit hic vanus,
Quidam demens et insanus
Judæorum ad hoc manus
Vestes servans provocat:

Sed hunc Dei vas electum,
Orans, sartum atque tectum,
Ad salutem et profectum
Orbis tandem revocat.

Pugil noster indefessus
Inter vias et excessus
Ad superna suos gressus
Incessanter dirigit.
Fundens preces cum cruore
Pio Regis sui more,
Interecens pro tortore
Occidentem diligit.

Ergo tibi servientes
Redde gratos et placentes;
Fac a dextris Jesum stare,
Nos ad dextram collocare
Impetrando gratiam:
Judicem fac oblivisci
Quod pudet, et reminisci
Tibi quod simus addicti;
Fer opem, ut benedicti
Vocemur ad gloriam. Amen.

CXII. IN FESTO JOHANNIS ANTE PORTAM LATINAM.

The two next Sequences are taken from a Missale Augustanum, printed at Dettingen, (where was then a residence of the Cardinal Bishop,) with the date, July, 1555.

Flore vernans virginali,
Et doctrinâ spiritali,
Johannes præ ceteris:
Qui præ cunctis plus dilectus
Et a Christe præelectus
Custos arcæ fœderis.

Paronymphus fit Mariæ;
Quæ est arca prophetiæ
Secretorum omnium:
Super omnes sursum vectus
Supra Christo cubans pectus
Hausit Evangelium.

Illi liber reseratur
Qui sigillis consignatur
Septiformis gratiæ:

Dum in Pathmos religatur
Verum Lumen contemplatur
Excellentis Curie.

Gemmas fractas reparavit,
Hæresesque confutavit
Et sectas Gentilium;¹
Virus haustu superavit,
Et liquorem non expavit
Bullientis olei.¹

Fons excelssæ claritatis
Nectar spirans suavitatis,
Rigas hortum Patriæ:
Suffraganti morte Christi
Cui curam impendisti
Potum præbe veniæ.

CXIII. DE VENERATIONE SANGUINIS JESU CHRISTI.

A very beautiful sequence; we may well be surprised that it has not been employed more widely.

Reminiscens beati Sanguinis,
Quem effudit Creator hominis,
Perfundo lacrymas:

Non est locus ingratitude
Ubi torrens tantæ dulcedinis
Attingit animas.

¹ There is a fault in the original; the rhyme being incomplete.

Jesu dulcis ! cur tanta pateris,
Cum peccati nihil commiseris,
Flos innocentis ?
Ego latro—tu cruce moreris ;
Ego reus—tu poenâ plecteris
Meæ nequitis.
Pro re vili cur tantum pretium ?
Quid lucraris per hoc supplicium,
Dives in gloriâ ?
An te fecit sic amor ebrium,
Ut nec crucem putes opprobrium
Amoris gratiâ ?
Væ mihi misero, si non respondero
Tuis miseribus !
Si non amavero et compensavero
Dignis operibus !
Mortem sanctissimam
Si pertransiero, nec tibi vixero
Pauca temporibus !
Si non, ut potero, tibi sacravero
Totis affectibus
Corpus et animam !
Qui longe sistitis, ad crucem fugite :
Qui vobis vivitis, jam Deo vivite,
Ne moriamini :

Corpus quod perditis, cruci affigite,
Ne, si non eritis membra cum capite,
Juste damnemini.

Non aspicatis
Oculis ingratis
Deum Cruce mori :
Dono caritatis
Cambium reddatis,
Et vicem dolori.

Regnum queritis ;
Non intrabitis
Crucis sine clavi :
Portum petitis :
Non videbitis
Crucis sine navi.

Ave Sanguis, apertor janus,
Suscitator naturæ mortuæ
Dum in cruce spargeris !
Quicquid pecco, clementer ablue :
Quicquid peto, tu semper intue
Novi dono muneris !
Amen.

THE ECCLESIOLOGY OF CAMBRIDGESHIRE.

(Concluded from p. 173.)

BUT I must hasten on, and plead want of time as an excuse for passing by many things deserving of notice, such as the fonts, encaustic tiles, window tracery, iron-work, &c., &c., especially as I cannot forbear gathering up together various "miscellanea ecclesiastica" scattered about the county, and not so likely to attract attention. Thus we have a very fine brass eagle desk at Isleham, and one carved in oak at Leverington, and a good lectern at Fen Ditton. Original altar stones are laid down as part of the pavement at Coton, Swavesey, Impington, and Cherry Hinton ; the latter, though lying in the central nave passage, is remarkably perfect, and the five crosses quite visible. The only lychgate in the county is at Bassingbourne, though I well remember one a few years ago at Fen Ditton, of which not a trace now remains. There are stone chancel screens at Bottisham and Harlton. In the latter church is a very beautiful stone reredos, consisting of thirteen highly enriched niches, and at Witcham is a good stone pulpit of Third-Pointed date. Of frescoes there are some fine examples on the north wall at Wilburton, consisting of S. Blaize with his woolcomb, S. Leger with his auger, and a mutilated S. Christopher ; another S. Christopher is at Impington. Will Dowsing records the destruction by himself and his myrmi-

dons of nine "giant Christophers" in various churches. The frescoes at Hardwick have been brought before you lately, and an account of them, by one of our members, has been lately published in the *Ecclesiologist*. Of architectural solecisms the elegant Lady chapel of two stories, attached to the north side of Fordham church, demands especial notice; and under this head may be included the three chancel arches at Little Shelford,¹ the two east windows at Little Gransden, and the two tower arches at Hildersham.

Three villages which formerly had two churches now only possess one. At Histon, the church of S. Etheldreda was pulled down by the lord of the manor for its building materials. Fulbourn S. Vigor's stood scarce twenty feet apart from the present church, and was pulled down in 1776 to save the parish the expense of repairing it. At Swaffham Prior the remains of both churches exist in the same churchyard: that of S. Cyriac is a beautiful ruin: of S. Mary the only part is a very fine Third-Pointed tower; the nave was rebuilt in vile taste about fifty years since, from materials taken from the two old churches. In three villages the churches are in ruins and disused, Silverley, Ashley, and Shingay; and this, perhaps, is more to be mourned over than the entire disappearance of both church and village, of which we have instances in Willingham S. Matthew, Clopton, and Childerley. At the latter, celebrated as the place where King Charles the Martyr passed the night on his way, as a prisoner, to Thriplow Heath, there were formerly two villages distinguished as Magna and Parva, but all that remains now is a portion of a fine manor house, and a gate where fox-hunters often meet.

Church bells form an important ecclesiological feature in a county, and rarely receive the attention they deserve from church tourists, who, as a general rule, leave the church without ascending the belfry. Bells are occasionally to be met with four or five hundred years old: sometimes they are very curious and interesting, especially as regards their inscriptions and ornamentation, while their shape, and tone, and durability evince great skill on the part of the founders, enough to put us to the blush in these days, when we seem unable to get a bell for the palace at Westminster to last more than a few weeks. I am indebted to the Rev. James Raven, of Emmanuel College, one of the most learned Campanologists of the day, for a few remarks on our Cambridgeshire bells. He has in hand a work upon the bells of East Anglia, which, from what I have seen of it, will throw more light upon this interesting subject than anything which has hitherto been published.

"The most remarkable peal of bells in the county is that in the tower of S. Mary the Great.

"The original peal consisted of three, which are distinguished in the church accounts as 'the *forbell*, the *myddell bell*, and the *great bell*.' There was also a sanctus bell. In 1514 the peal was increased by the addition of another great bell. Bowtell (2174) refers to the church book (fol. xiii.) as mentioning for this year

"'An obligacyon for the church bell fownder of Bery.'

¹ I am told that these three arches have been recently *sprawled* into one.

"I have no doubt that the correct reading is, 'Thos. Chirche,' instead of 'the church.' [Thomas Chirche, bell-founder, of Southgate Street, Bury S. Edmund's, by will dated 1528, directed his body to be buried in S. Peter's aisle of S. Mary's church, Bury—he must be the founder mentioned.] In 1596 the peal was first rung, probably on the 17th of Nov. (Queen's Accession). In 1607, John Warren, of Cambridge, re-cast the sanctus bell, which hangs now in the tower with the other bells. In 1611 the peal of four was re-cast into five, the account of which may be found in Metcalf's diary for November, 1611. Two more bells were added in 1667 to the peal, which had been cast into six in 1621. This peal of eight hung in the tower till 1722, when they were once more taken down and re-cast, with additional metal, into a peal of ten by 'Mr. Richard Phelps, bell-founder, in Whitechapel, who was strongly recommended by Dr. Croft, in a letter to Mr. Bowman, the organist of the parish.' (Bowtell MS.) Two trebles, hardly worthy of Phelps's peal, were added 1770, in which year the tenor was re-cast. The founders were Pack and Chapman, of Whitechapel. Dobson, of Downham, re-cast the eleventh (the present curfew) in 1825, and a very fine bell it is, as every Cambridge man knows.

"There are many curious bells, both in town and county, and a diligent examination of the parish accounts, as well as the bells, would doubtless bring to light much that is interesting and valuable. The hall bell at Peterhouse bears its origin in the inscription, 'Peter Vanden Ghein heft mi ghegoben.' Concerning this Peter, I find that a bell belonging to the Rye corporation, of which bell there was a woodcut in the *Illustrated News* a few years ago, is inscribed, 'Petrus Gheineus me fecit, 1565.' There is a bell in All Saints' (the treble) of the old cylindrical kind, much older than the present tower. At Impington the second bell has the angel, lion, eagle, and bull, impressed from a well-executed stamp, and the capitals in the inscription (Sancta Katerina Ora Pro Nobis) are very beautiful in design. The stamp of this founder was a shield bearing three mullets in chief, a chevron and an inverted crescent. The tenor at Coton is a bell, I should say, of the thirteenth or early in the fourteenth century. The inscription is in large Longobardic letters,

"'Virgo coronata duc nos ad regna beata.'

"There is a fine heavy peal of five at Ialeham. The treble and second are dated 1560, the oldest date I have ever found on a bell. The third is stamped with a shield bearing a bell, crossed spears, crossed keys, a cannon with a ball coming out of the mouth, and the founder's initials, H. S. It is thus inscribed,

"'Sce : gabriel : ora : p : aiabs johis bernard milit. & elene ux̄is sue : & thome peyton : armigi & margarete ux̄is sue : filie & hered : pdictō johis & elene.'

"It also bears the arms of Peyton and Bernard. The fourth was re-cast by Dobson, in 1819, and the tenor, which was made by John Darbie, an itinerant but a first-rate founder, bears date 1680.

"There are plenty of bells in the neighbourhood of Cambridge to

afford research for the curious in Campanology. I am not aware that any thing is known of the bells at Harlton, Harston, Foxton, Toft, Sawston, Babraham, Whittlesford, &c., &c. Those immediately round Cambridge and along the Suffolk border have been examined by myself, for the most part."

To this account I may add an inscription from a bell in S. Benedict's church,

"Of all the bells in Bennet I am the best,
And yet for my casting the parish paid least."

S. Edward's has a very old one with the inscription in black letter,

"Sancta Anna ora pro nobis."

And in S. Botolph's are four, at least as old as the fifteenth century, with the following legends,

- "1. Sancte Apoline ora pro nobis.
2. Sancte Andrea ora pro nobis.
3. Sancta Margareta ora pro nobis.
4. Nomen Magdalene, campana gerit melodie."

The remarks I have made about church bells also apply to another branch of ecclesiological inquiry worthy of much more attention than it has yet received, I mean the dedication of churches. Time will only allow me to select a few of the more noticeable features Cambridgeshire presents under this head.

Several may be traced to local circumstances; for instance, the memory of S. Edmund the martyr and king of East Anglia is preserved in the dedications of two churches. The patron saint of the diocese, S. Etheldreda, has also two; S. Botolph, also an eastern counties saint, has also three churches named in his honour. He founded a monastery in Lincolnshire, around which in process of time a town gathered, named after him Botolph's town, now abbreviated to Boston. S. Nicholas, as the patron saint of sailors, has numerous churches named after him throughout all the sea coast; and our position, as an inland county, is well shown by there being only four churches so dedicated in Cambridgeshire, while Essex has twenty-four, Norfolk twenty-five, Lincolnshire twenty-seven. Of rarer dedications the church of Eltisley is the only one in England named after S. Pandiana, the daughter of a king of Scotland, who so early as the ninth century fled from the tyranny of her father, and lived as a recluse in this village; the site of her well is still pointed out. Harlton church is dedicated in honour of the Assumption of the Virgin, a rare dedication in England, where *events* are very seldom thus commemorated. S. Cyriac, the Holy Sepulchre, S. Wendreda, and S. Vigor, are also rare dedications found in this county. There are twenty-one churches in England dedicated to S. Edward: four of these are known as S. Edward the King; that in Cambridge is the only one bearing the name of the meek and gentle Confessor. But though we have no tradition as to the other sixteen, the majority of them may probably be assigned to him also, as so warm a patron of monastic institutions would assuredly be

extensively commemorated in the many churches founded by them. A curious instance of a changed dedication occurs in the village known as Papworth S. Agnes. No doubt this was the original dedication of the church; but though the memory of S. Agnes still lingers in the name of the village, the church has for many centuries been called after S. John Baptist. There are four churches in the county dedicated to SS. Peter and Paul conjointly; and it is worthy of notice that the only one dedicated to S. Paul alone is the modern church on the Hills road. This will be found to be generally the case, as S. Paul rarely occurs without S. Peter in old dedications (the metropolitan cathedral is an exception easily accounted for;) and of the few others no doubt some are abbreviations of S. Paulinus the first archbishop of York. There are two hundred and thirty-one churches in England dedicated in the joint names of these two great apostles; and, including the numerous modern dedications, only sixty-five to S. Paul singly. In Cambridgeshire, as in all other counties, of course the Blessed Virgin has the greatest number of dedications; forty-nine churches, or more than one-fourth, being named after her. Next in order come twenty-five in honour of All Saints; nineteen in honour of S. Andrew; sixteen in honour of S. Peter.

Lastly, I have briefly to notice the inn-signs in the county, connected with our ecclesiological inquiry. They are few now, and are gradually yielding to more modern designations, but no doubt at one time a large proportion had their origin in ecclesiastical influences. For instance, five villages in the county bear the Cross Keys as the inn sign; in two of these the church is dedicated to S. Peter, and they all lie within six miles of Ely, the cathedral of which is dedicated to S. Peter conjointly with S. Etheldreda. The Angel is most probably a relic of the sign of the Annunciation, in which the angel Gabriel was introduced; and this is borne out by the fact, that in the five parishes in the county in which the angel occurs as an inn-sign, the church is in each case dedicated to the Virgin. The Salutation, a very old inn, till recently in Bridge Street, no doubt had the same origin, in reference to the angel Gabriel saluting the Virgin with the "Ave Maria," though no one would recognise it in the corrupted sign which represented two gentlemen in tailed coats and cocked hats in the act of saluting each other by shaking hands. The Lamb, of which there are four instances, was formerly the Holy LAMB bearing the Cross, or banner, referring to S. John the Baptist, or the Knights Templars; at Welney it still retains the designation of the Lamb and Flag. At Haddenham is the very old sign of the Three Kings, derived from the three kings of Cologne, that is, the three Wise Men, Caspar, Melchior, and Balthazar. This was very popular in mediæval times, and is still found lingering in many secluded villages. In London it is perpetuated in Three King Court. Three signs of the Catherine Wheel, are remnants of the great popularity of S. Catherine. In the Three Crowns, which occur at Cambridge and Ely, the arms of the diocese are easily recognised. Of the Cross, once a very common sign in all its varieties, we have only one, the Golden Cross in Fitzroy Street, and that quite a modern one. The Maid's Head at Wicken, may be supposed to

refer to the Virgin Mary, and the "Flower Pot" at Wisbech, to the pot of lilies, her most common mediæval emblem. I ought not to omit to mention that there are five signs of the "Six Bells," and nine of the "Five Bells," all of them no doubt referring to the peals in their respective parish churches; evidences of the popularity of the noble art of change-ringing, which I for one would fain see encouraged by the Parson more generally than it is; so that every parish should take as much pride in its bellringers as it does in its cricketers.

I found soon after beginning my paper, that it would extend to too great a length to include in it the town and university of Cambridge; so proposing to return to that portion of my subject on some future occasion, I here for the present bring my brief sketch of Cambridgeshire Ecclesiology to a close. I have, as you will allow, merely skimmed over the surface, with no intention of exhausting the matter, but rather to suggest what lies beneath, and to indicate the scope there is for those who may wish to enter more deeply into any of the subjects I have touched upon; and quite sure am I that the mine of ecclesiology in Cambridgeshire is so rich, that it will amply repay any one who will be at the trouble of working it.

Let me in conclusion remind you, that exactly twenty years have passed away since the first architectural society was established in this place. It was the first step to the revival of a better state of things amongst us; and it will ever redound to the honour of Cambridge that she was the pioneer in this great and necessary movement. In looking back upon what has been accomplished during those twenty years, we may indeed see much to make us "thank God and take courage;" but how much, how very much, yet remains to be done ere the motto then chosen, "*Donec Templâ refeceris*," can be considered as even approaching its fulfilment! At this time one cannot help feeling, that in this nursing-mother of the Church our society by no means occupies its proper position; for I take it our object is not fulfilled by a few of us meeting together to talk over our favourite pursuit; but that our aim is to encourage the study of ecclesiology as a healthy and refreshing relaxation amid the severer duties of this place, especially as being useful to those destined hereafter for the office and work of the ministry, to whom, to use Mr. Ruskin's quaint imagery, some idea as to the construction of sheepfolds is only second in importance to a judicious method of tending the sheep. And if the time shall ever come when, through the influence of this and the kindred societies, a fair knowledge of ecclesiology will form a portion of every clergyman's attainments, the hope of the venerable Bishop of Exeter will then be realised, and the architectural societies, by God's blessing, be numbered amongst the most useful handmaids of the Church in this kingdom.

MODERN ARCHITECTURE.

To the Editor of the Ecclesiologist.

DEAR MR. EDITOR,—I was very glad to observe in your critique upon the new churches at Halifax and Doncaster, the remark that while you have never been backward in supporting a certain boldness of eclecticism in design, in competent hands, you most highly value Mr. Scott's judicious adherence to the stricter and narrower precedents of our own insular style. My feeling is even more conservative.

I always thought (and believed it to be generally admitted) that the English and the Northern-French varieties of mediæval architecture are by far the most beautiful, the most refined and perfect; and that, on the other hand, the Pointed style never struck deep root in the soil of Italy—never flourished there, or even appeared in full richness of purity and beauty. Yet how very rarely do we see any new building designed in conformity with "our own insular style!" In old times localism prevailed to a most remarkable extent, considering the constant communication which must have passed between the architects and masons of different districts and countries.

To-day the fashion is an imitation of North Italy in constructional polychrome; arches in alternating colours carried up in peculiarly formed vousoirs; and brilliant-coloured bands and groins, constructed with the most glaring contrasts obtainable in brick and stone, and to produce a piebald, spotty aspect. One would imagine that England never possessed any mediæval style, but had just imported that of North Italy, in the same spirit that our grandfathers indulged themselves in Chinese pagodas and eccentric beasts at the instigation of the then very distinguished patrons of the fine arts. It is difficult to point to any new houses of English character, except Mr. Scott's in the Broad Sanctuary, Westminster; yet how even he delights in interweaving Italianisms in his ecclesiastical designs, until they remind one of the appearance presented at the late Volunteer Review by a corps of Middlesex riflemen in "Garibaldi" hats.

The change has advanced almost unnoticed until our own national style is almost "nowhere" in the race; and it seems to me very desirable to call attention to the fact.

First let me candidly admit the only point on which we gain anything, viz., colour; black, white, red and yellow bands, vousoirs, and quoins probably may be cheaper than the same amount of variety to the eye obtainable by masonry or carving, or by fresco within doors. But we lose the pure design, the severe beauty of our old churches. Nave and chancel arches are now often flat-soffited, bare and miserable, in place of those exquisitely rich, deep mouldings that existed in perfection almost exclusively in our own latitude. Richly-clustered pillars are commonly superseded by plain circular columns, capped with quasi-classic or semi-naturalistic foliage.

In minor matters, too, the rage for variety (and sometimes, if I dare add it, a weak fear of the charge of copyism) leads to many other changes, most, if not all, for the worse. Towers are set in every imaginable position except at the west end of the nave, where it is found in nine out of ten old churches; in consequence we miss the noble western entrance, with its numerous shafts and deeply recessed arches and mouldings. A cruciform plan is most frequently adopted for the sake of a certain picturesqueness, notwithstanding (as you remark in the article referred to) the incongruity of that type and form (in a large church) to the object required; and even then, with a curious perverseness, the tower is anywhere but central. Sometimes all the arches are of that peculiar obtuse form constructed by two segments of circles springing abruptly from the jamb or pier, instead of rising almost imperceptibly from it; in one noble church the windows are all horse-shoed—a form that can scarcely be matched in an old English church, and surely very unpleasing in effect. An apsidal termination of the chancel is fashionable, though inconvenient, though as peculiarly an un-English feature as could be selected; and though it obliterates the richest window the church might, could, would, or should possess. I do not understand, either, why it is now desired to advance the altar from the east wall; I believe such a practice was never usual in England (unless under authority of the Rubric permitting the Lord's Table to be placed in the body of the church or in the chancel,) though probably there may be examples; and so the usage of raising the altar on lofty flights of steps is certainly only a modern Roman custom. I suppose we wish to leave mediæval Churchmen in the shade, and to become more Catholic than the early Catholics.

I regret that the subject upon which I have addressed you has not been brought forward earlier, and by some abler pen; for it seems to me that if unchecked the result must be very serious.

One word more. Eclecticism in art surely fails; it may be maintained for a time by the genius of its originators, but survives them only long enough to bring ruin upon the art itself.

I am, &c.

A. H.

[We willingly admit our correspondent's letter, which will probably provoke a reply from some of our readers.—ED.]

THE ECCLESIASTICAL COLOURS.

To the Editor of the Ecclesiologist.

SIR,—While thankfully acknowledging the importance of your learned correspondent's researches respecting the Ecclesiastical Colours in the Ancient English Church, as testifying to the variety and richness of church furniture in those times, I am rather at a loss to discover their intended bearing upon the practical part of the question at issue

in the present day, and am inclined to fear lest, in the pursuit of antiquarian research, the real object of the variation of colour should be lost sight of. Does not the real object of any change in the colours of the altar frontal and the priest's vestments consist in the silent eloquence with which such change announces the times and seasons of the Church? And is not this object frustrated, as soon as the rule which guides the priest or the sacristan in his selection ceases to be general? Does not their value become at once *nil*, if there be no certain rule by which all shall be alike guided? If, for instance, one priest marks Whitsuntide by red vestments, and his neighbour in the next parish chooses white ones, is not the change, for the mere sake of change, an evident absurdity?

The true use of the Ecclesiastical Colours has been well expressed by Mr. Skinner in his sermon on the Value of Externals in the Service of God: the colours are varied, he says, not to suit the capricious tastes of individuals, but in obedience to an universally acknowledged law, by which each may tell its own proper tale; they are not for mere empty show, but are intended, by their uniform adoption, to convey to the eye the same lesson which the announcement of the minister, after the Creed, conveys to the ear: they are certain determined signs, teaching even those who may be deprived of the sense of hearing, that the whole Church is keeping this festival or that; and are acceptable in God's sight, because of the truths to which they witness.

Let me observe that I am not now advocating the rule of "modern Rome" as perfect in these matters; it is quite possible that Convocation might frame some better arrangement for the use of the Church of England; a greater variety of colours might no doubt be beneficially adopted, so as to mark more clearly the distinction of days and seasons. Only do not let us lose sight of the hidden meaning, without which all these externals are worse than useless; do not let us overlook the fact that their real value consists in their arrangement, by which the same colour shall always and everywhere present the same truth to the mind. All that is needed to produce this effect is uniformity of practice; but without this the Ecclesiastical Colours cease to be ecclesiastical, and become the mere exponents of individual caprice and fancy.

Trusting that your correspondent will excuse me for venturing to offer these few remarks to his notice,

I am, sir,

Yours faithfully,

ROBERT H. NISBETT BROWNE.

*Stoke Newington Green,
June, 1860.*

THE ELY OCTAGON.

To the Editor of the Ecclesiologist.

Bayeux, June 24, 1860.

MY DEAR SIR,—I wish to draw the attention of those interested in ecclesiastical architecture to Bayeux Cathedral, as affording in its octagonal lantern an instructive parallel to Ely.

Begun in the first half of the eleventh century, it has a Norman nave and western towers, and was intended to have had a central tower in the same style. This design was, however, altered subsequently: the Norman piers were encased in new ones of thirteenth century work, and a square tower carried up to a height rather above the level of the ridge of the nave roof. Within the church the crossing is roofed with one bay of quadripartite vaulting, at the same height as the adjoining nave and transepts. Above this the square tower contains a floorless chamber, showing on its walls, by fragments of chevron mouldings, etc., its change from Norman to Second-Pointed. Its roof is made octagonal, by the help of squinches, and consists of eight bays of fifteenth century work; above which is an octagonal lantern of great elegance. On each of its sides is a large ogee window of three lights, and between each pair of windows a strong buttress, richly ornamented. But what I wish particularly to insist upon is, that there are evident traces of the commencement of a stone spire. Above the windows is a balustrade of stone, pierced with tracery, behind which screen of stone, the walls fall away in a manner which can hardly be interpreted otherwise than as the commencement of a spire; while internally the masonry recedes in a similar manner. In Renaissance times this work was completed according to the taste then prevalent. The result was a dome, surmounted by a belfry and cupola of very graceful design. But this was all taken down four years ago, because the piers beneath being composed of various kinds of masonry were thought too weak for their load. Scarcely, however, was the dome demolished, before a plan was discovered for restoring the piers without further destruction. The lantern therefore was spared.

My object in drawing attention to it now is, that it is the only instance I know of a lantern, which it seems certain was intended to terminate in a spire; and which would therefore furnish an example exactly suited to the views of some of the restorers of the Ely octagon.

That the piers should have given way will appear only reasonable, when we reflect that the Renaissance work, made still heavier by the addition of the bells, was equal in height to the whole lantern beneath it, making in all probability a weight nearly four times greater than that of the spire would have been.

Hoping you will excuse the length to which this letter has extended,

I remain, my dear sir,

Yours sincerely,

J. W. CLARK.

MEMORIAL OF THE CAMBRIDGE ARCHITECTURAL SOCIETY TO THE COMMITTEE FOR ERECTING A NEW TOWN HALL AND OTHER PUBLIC BUILDINGS IN CAMBRIDGE.

[We are very glad to be able to place on record the following able paper: although its warnings have been disregarded, and, after an unsatisfactory competition, and a still more unsatisfactory adjudication, the town of Cambridge has chosen a nondescript design for its Town Hall, which moreover, it is suspected, cannot be built for the stipulated sum.]

GENTLEMEN,—We have learnt with much gratification that the questions relating to the erection of a new guildhall and other public buildings in the borough of Cambridge are now sufficiently advanced to warrant the committee in considering the means of securing the best designs and the most competent architect.

We trust that we shall not be thought to arrogate to ourselves any unwarrantable authority, if, in a province so peculiarly our own, we venture respectfully to lay before the committee some suggestions, the consideration of which appears to us to be indispensable to the accomplishment of the object which all must desire, viz., the erection of such a building as may be an ornament to the town, and worthy to rank with those noble architectural monuments of former ages with which it will be surrounded.

We therefore request your candid consideration to the two points which appear to us to be most essential at the present stage of proceedings, viz:—

1. The style to be adopted in the building.

2. The best method of selecting a plan, and securing a competent architect.

1. It is from no partiality for a style with which we may be supposed to be most familiar that we would venture strongly to urge upon the committee the adoption of what may be properly designated the national style in preference to what is considered a debased imitation of any of the old classic orders. It is because we are persuaded that, not less on the grounds of precedent and propriety than on those of convenience and economy, an English design is the only one that in our opinion could worthily occupy the site which the liberality of the borough has provided for the future Town Hall.

The committee will not require to be reminded that the very noblest civic monuments of mediæval art, not only in the capitals, but in many provincial towns of the continent are their *Hôtels de Ville*, scarcely inferior in attraction, sometimes even superior in purity of style, to the cathedrals: and although the Architectural Society cannot hope that the new Guildhall of Cambridge will rival the magnificence or attain the celebrity of the corresponding buildings at Brussels or Louvain, they would yet venture to suggest that the united efforts of the town

and university might produce a building in the same style not unworthy of the historical fame of this ancient borough and creditable to the generation which erected it.

The opening out of S. Mary's church and King's college chapel to the market-place by the demolition of the intervening houses seems to us to render it essential that the new Town Hall should be conformed in all main particulars of style to the buildings with which it will group from the principal points of view. There would be an obvious incongruity in what is termed a "classic" building in immediate proximity to those grand specimens of the national style—a solecism which, however excusable during the period of the oblivion of Gothic architecture, would be unpardonable in this day.

A comparison of the convenience and of the cost of the two styles (for which we can with confidence appeal to the evidence lately given before a Committee of the House of Commons) furnishes another argument in favour of that which the Architectural Society is desirous respectfully to press upon the adoption of the committee: for there is no question that while the Pointed style admits of being made at least equally commodious, it is very much more economical than the "Classic," provided that the architect can be induced to abstain from elaborate ornamentation, which, it is submitted, is in no way necessary to the dignity and effectiveness of a Gothic building. The Architectural Society would therefore earnestly deprecate that prevailing fault of many modern buildings, in which, while vast sums are frittered away in minute decorations, the grandeur of the whole is almost entirely disregarded. A style which owes its beauty to the symmetry of its proportions and the graceful outlines of its constructional details may well dispense with all fictitious ornaments.

2. With regard to the best method of procuring a plan for the proposed new buildings, the Architectural Society would take the liberty of expressing to the committee their very serious doubts of the expediency of inviting public competition. It is a fact now perfectly well ascertained that the most eminent architects will not incur the trouble, risk and expense incidental to a competition in the provinces: so that public competition in Cambridge would be almost sure to result in a collection of second or third-rate designs.

We would suggest, therefore, that a full and detailed statement of what would be required in the new Town Hall should be submitted to some well-known architect, to be selected by a sub-committee, and that he should be requested to furnish a design within the means at the command of the committee. As the Architectural Society cannot be suspected of any personal or private interest, they need not shrink from the responsibility of submitting to the committee the names of several of the most distinguished architects, arranged in alphabetical order, to any one of whom they believe the new Guildhall might be entrusted, with the most entire confidence that a work would be produced in every way worthy of the object for which it is designed.

In conclusion, the Architectural Society would express to the committee their sincere congratulations on the measure of success which has hitherto attended their labours, and begs to assure them that they

shall watch their further proceedings with the deepest interest, and be most happy to co-operate with them to the utmost of their power in bringing their undertaking to a prosperous issue.

Signed on behalf of the Society by
THE PRESIDENT.

S. MICHAEL'S, GERMAN-TOWN, PENNSYLVANIA, U.S.

It is some time since we had occasion to speak of Ecclesiological progress in the United States, and we are therefore the more pleased to be able to commend very highly a group of ecclesiastical structures designed by Mr. F. C. Withers, of Newburgh, New York, for the rector of German-town, Pennsylvania.

The church, which was consecrated by the Assistant-Bishop of the diocese, on Michaelmas Day last, consists of a nave, 71 ft. long, by 27 ft. broad, a chancel 22 ft. 6 in. long by 19 ft. broad, a vestry and organ-chamber, and a porch,—all the latter being on the north side. A small belfry turret, designed to hold two bells, caps the western gable of the nave. The walls are built of rubble-stone of a blue colour, contrasted with dressings and horizontal bands of red brick mingled with black brick. The roofs are covered with dark slates.

The style is Early Pointed, the windows being rather broad unfoliated lancet lights, used singly or in couplets, and formed honestly out of brick, headings and all. The bell-gable is square, built of brick, and surmounted by an open belfry of timber, square in plan, with two lights, screened by louver-boards on each side, and roofed with a square pyramidal capping covered with shingles. The way in which the brick stage of this belfry is bracketed out on the west wall and supported by a central buttress deserves commendation. Its defect is the needless insertion of a small spherical triangular opening,—filled with louver-boards—on each side of the brick stage. We should strongly advise the bricking-up of these needless apertures.

The organ-chamber, projecting from the north wall of the nave under a low transversely-gabled roof, is not particularly well treated, and is overdone with windows. The architect would have done better had he made it altogether more simple, and had he resisted the temptation of treating it like a miniature transept. All the gables, we observe, are finished with light metal crosses. We are sorry not to see the old-fashioned weather-cock on the summit of the belfry spirelet.

As to the interior—of which a description has reached us, but no drawing of it—the roofs are said to be boarded under the rafters; which latter are framed with collars. We hear also of a cornice and enrichment by moulded ribs. The seats are open, and are to be unappropriated for ever. The accommodation is for 300 worshippers. All the windows are filled with stained glass; of which two, namely, the eastern triplet and the window at the south-east of the chancel,

are by Messrs. Lavers and Barraud of London. Those two are memorial windows.

The cost of the church was about 8000 dollars.

The parsonage, which is not yet built, is designed to group with the church, in a sort of quadrangle at its west end. It is of brick, with some good features. There is a verandah, framed of timber, in the Gothic style, along one side; and a private chapel, with an external door, adjoins the east end. The roofs both of the church and parsonage overhang more than is common in England, and more than is consistent with good effect. The house is to cost 5000 dollars.

It is with much pleasure that we chronicle the completion of so good an architectural work among our Transatlantic cousins.

THE ECCLESIOLOGY OF BUCHAN.

Buchan. By the Rev. JOHN B. PRATT, M.A. Second Edition. Aberdeen: Smith. London: Blackwood. 1859.

MR. PRATT'S comprehensive description of the district of Buchan—the northern half of Aberdeenshire—in which his own cure is situated, has deservedly reached a second edition. It is more like a county history than a guide-book in its general character, although it is thrown into the form of an itinerary. The style is gossiping, with perhaps somewhat too courtly a tone, with reference to the magnates of the district; and the author has not escaped that liability to run into fine writing, which is the pitfall of topographers. The illustrations are steel engravings from rather inadequate drawings. But there is much research in the volume, and it seems to deserve more than mere local patronage. Buchan cannot boast of many ecclesiological wonders; but such as there are have been carefully described by Mr. Pratt. The first we come upon is the ruin of the Cistercian abbey church of S. Mary Deer, founded 1219. Its plan seems to have been cruciform, with square-ended choir, square transepts, and a nave separated by an arcade of five from a north aisle; the total length being 150 ft., and the breadth across the transepts 90 ft. Of the priory of Fyvie no traces remain. At Gamrie the ancient church of S. John Evangelist, a small Romanesque structure, still survives. In length it is about 90 ft., the chancel about 24 ft. of that length, and a little narrower than the nave. Two ancient doors remain, and an aumbrye and credence; but the general condition of the remarkable building is described as wretched and neglected in the extreme.

A copious appendix, full of genealogical and biographical details, will make this unpretending but useful volume very generally acceptable among those who claim kindred with the landed gentry of Buchan.

HEWITT'S ANCIENT ARMOUR.

Ancient Armour and Weapons in Europe: from the Iron Period of the Northern Nations to the End of the Seventeenth Century. With Illustrations from Cotemporary Monuments. By JOHN HEWITT, Member of the Archæological Institute of Great Britain. Volumes II. and III. Oxford and London: J. H. and J. Parker. 1860.

WE warmly congratulate Mr. Hewitt on the completion, by the publication of these two beautiful volumes, of his exhaustive work on Ancient Armour and Weapons. His former volume, which brought down the subject to the end of the thirteenth century, was noticed by us with commendation four or five years ago. The whole of the second volume is devoted to the fourteenth century; while the third, or supplementary volume, comprises the three succeeding centuries, extending to a time when armour, at least, went out of general use among fighting men. The copious illustrations, drawn from all sources, and beautifully engraved upon wood, with which these volumes are enriched, make the chronological study of this branch of archæology exceedingly easy in Mr. Hewitt's pages.

The author well observes that the fourteenth century is in many respects the most interesting period of mediæval art and history. This is true no less in matters of military costume than in respect of architecture. It was an epoch of transition. The knight mounted on his war-horse was just beginning to give way to the invincible power of a well-trained and armed infantry; and the "bombard" had just revolutionized the science of the defence and attack of fortified places. The life and energy of this stirring period are vividly pourtrayed to us in the famous chronicles of Froissart.

Just now, when our attention has been called to the revival among our Rifle Volunteers of the use of arms of precision, it is curious to read Mr. Hewitt's account of the terrible power which the exact aim of the English archers gave to their side in a battle. This he shows by extracts from contemporary chronicles and romances; and, among other documents, he quotes the mandate of Edward III. in 1363, ordering the people to discontinue other sports, and to practise archery on Sundays and holidays at the village-butts. It is to be lamented that Mr. Hewitt's copious matter has not been better arranged. The account of the various constituent parts of a fourteenth century army seems to leave no branch of the subject unnoticed; but, for want of a division into sections, it is difficult, even by the help of the general index, to find out any detailed information that may be required.

When it became impossible for horsemen to withstand the missiles of archers and crossbow-men, the knights, obliged to fight on foot, abandoned their spear for the axe, and disused their spurs. Mr. Hewitt traces the progress as well as the causes of all such changes in martial equipment, besides describing the tactics, and strategy, and commis-

sariat arrangements of the period. It is of course impossible to follow him in his minute and curious researches into the fashions of the military toilet at home and abroad. Many of the most remarkable of his illustrations are borrowed from the Roman du Roi Meliadus, a manuscript in the British Museum Library (Add. MSS. 12,228.) Most of us are acquainted with the general effect of armour as worn by the knights of England, France, and Germany, from the many illuminations, sepulchral brasses, and monumental effigies that remain. But there is great novelty in the stately figure of an Italian knight (Plate 28) which Mr. Hewitt has taken from the church of S. Domenico at Naples.

Mr. Hewitt remarks that in the fourteenth century the English began to wear beards and moustaches, earlier than their continental neighbours. In the beginning of that century it was customary to shave clean; but by 1325 it was common to let both beard and moustache grow in England; and about 1375 the fashion of wearing forked beards came in. In France beards began to be worn long in 1340. From 1425 to 1460 both beards and moustache were out of fashion, but they were worn long from the latter date till the end of the century. We observe that our author disputes, and with reason on his side, the story that the English first used cannon at the battle of Cressy. It is in 1382 that he first finds indisputable proof of field-guns being used by the men of Ghent in their attack of Bruges.

The supplemental volume is compiled on a somewhat different principle. The author has arranged his plates in chronological order, and his letterpress is little more than a descriptive commentary upon them. We note a very curious illustration (Plate 61) of a knight being armed by three esquires, while a fourth holds his horse. This is from the Harl. MSS. 4,431, a copy of Christine de Pisan. From the church of S. Denis Mr. Hewitt borrows an incised slab, representing a serjeant-at-arms, holding a rich mace or truncheon. Even more curious than the pictures of old armour are some illustrations, from contemporary sources, of the earliest forms of hand-guns—the remote ancestors of our modern Whitworth rifle. Next we have, from a manuscript dated 1473, a view of a combat between a swordsman and a man armed with a fire-pot, or lime-pot, *massue de guerre*,—a kind of hand-grenade.

The armour of the seventeenth century lost all beauty of form. It is difficult to imagine, for example, anything more ludicrously ugly than a suit, from the Ambras collection, figured in Plate 109, with the peculiarity of a mask visor, like a caricature of a human face. Mr. Hewitt conducts his readers to the time when the musket had become the chief arm of modern warfare, and ends his volume with a panegyric on the bayonet. He has completed a work which will always be of high value to the artist and the antiquary, as well as to the historian and military critic.

ARCHITECTURAL CONGRESS AT CAMBRIDGE.

It is a matter for much congratulation that the Cambridge Architectural Congress proved in all respects successful. Elsewhere we give the substance of Mr. E. A. Freeman's remarks at Waltham Abbey, where the congress first assembled. And we owe to the courtesy of our contemporary, the *Gentleman's Magazine*, the following revised abstract of the President's paper, read at the evening meeting, which, we rejoice to hear, is about to be published in a separate form.

"Mr. Beresford-Hope said that in adopting the title 'The English Cathedral of the Nineteenth Century' for his lecture, he desired that every word in it should be taken in the most absolute and exclusive sense. The building which, by their kindness, he was constructing on paper was a cathedral, as distinct from and opposed to a parish church. It was English, as distinct from and opposed to foreign, as it was of the nineteenth century as distinct from and opposed to one of earlier age. With those limitations steadily in view, he alleged that there were distinctively such buildings *in posse* as English cathedrals of the nineteenth century, that there were good reasons why they should be built, and certain data of size, character, and arrangement which ought, in his judgment, to regulate their architectural construction. Dismissing as he did from his subject churches with which the last twenty years had studded the land, he yet had no wish to depreciate them; but he pleaded for another and higher development of architecture as consonant with the spirit of the age, and that of our actual church system, with its episcopal regimen and its Book of Common Prayer. He advocated the construction of cathedrals in the spirit in which Dr. Peacock had restored his glorious fane at Ely, and Dean Milman was restoring S. Paul's. A cathedral ordinarily exhibited an excess of length and height and breadth, profuseness of plan, stateliness of ornamentation, and dignity of appearance which lifts it above the ordinary church.

"He repudiated the idea that a building with these characteristics was not consonant with the reformed Church of England, or that it was a Roman Catholic institution. In proof he showed the difference between the Roman Catholic cathedral and that of the Reformed Church, in the multiplicity of chapels and altars which characterised the former, and were absent in those of our communion. In illustration he showed a plan of the new cathedral of Linz in Austria, which is being built by M. Statz of Cologne, and contrasted it with plans of (1) the cathedral church of S. Ninian, for the use of the Scottish Episcopal Church, at Perth, by Mr. Butterfield; (2) The cathedral at Kilmore, Ireland; (3) A plan of a cathedral at Inverness, both by Mr. Slater; (4) The plan of a cathedral at Brisbane, by Mr. Burges; (5) The principal church of the Island of S. Kitts, by Mr. Slater; (6) Mr. Burges's plan for the Memorial Church at Constantinople; (7) The admirable plan by Mr. Street, which won the second prize in the Lille competition; and, lastly, the plan of the great church at Hamburgh, by Mr. Scott.

"He also referred to other colonial cathedrals, particularly those of Calcutta, Montreal, and Sydney. The cathedral he contemplated was, of course, to be built in Gothic.

"The lecturer went on to prove that the recent enthusiasm for preachings to the masses, and the growing taste for large musical performances, both tended to make cathedrals possible. He then enlarged on the various archi-

tectural and ritual features of the new English cathedral. He showed that the nave ought to be spacious, and suggested the possibility of occasionally adopting the circular shape in it. The choir ought also to be large, to hold the volunteers who, he trusted, might join in the choral services, as well as to serve for confirmations, ordinations, and such ceremonials. He pointed out the beauty of the apsidal east end with a circumambient aisle, and suggested the adoption of this feature to contain monuments, recapitulating those monuments which had been placed of late years in our cathedrals, in imitation of the 'high tombs' of the middle ages. He looked to the adoption of constructive polychrome and the development of mural painting as the artistic compensation for the loss of those features of the mediæval cathedral which were not appropriate to our more pure and simple ritual. He continued to show what adjacent buildings and institutions modern utility required in connection with cathedrals, and concluded with practical observations upon the expediency of constructing churches such as he had pointed out in our large towns; and as a first step, he advocated the suitability of adding the style of places suitable to become bishoprics to that of the prelates in whose dioceses the towns now actually stood. In conclusion he expressed his hope that he had proved that architecture was not a mere isolated study of form and material and construction, but that it mixes itself up with the most important concerns both of our physical and our spiritual life."

WALTHAM ABBEY.

[We are indebted to Mr. Freeman for the following abstract of his speech before the Architectural Congress at Waltham Abbey. It will serve as an introduction to the paper by Mr. Burges which follows it.—ED.]

MR. FREEMAN said that, as he was going to speak of a church about which he had been led into considerable controversy, he wished it to be distinctly understood that he had not taken up the subject of Waltham Abbey with the object of maintaining any paradox of his own as to its date. No doubt many people would have read the letters on both sides in the *Gentleman's Magazine*, who had not seen his original paper in the *Essex Transactions*. That paper, a review of which gave rise to the controversy, was as much historical as architectural; and the expression of his own opinion as to the date of the present building was merely one point dealt with among several. The controversy, as such controversies can hardly fail to do, had brought forward new facts, and had led to some modification of his views. Though he saw no reason to doubt that the present church was essentially the nave of that built by King Harold, he was ready to admit that it had undergone, at the change of foundation under Henry II., a much larger amount of alteration than he had at first thought. The course of the last restoration had brought much to light which had before been invisible, and had brought out other points more clearly. Moreover, he wished it distinctly to be understood that he never professed to have proved that the nave was Harold's work. All that he had ever main-

tained was that there was a strong presumption that way,—a presumption strong enough to carry our belief till any direct argument is brought to upset it, but which such direct argument might upset at any time. He certainly thought that, of the arguments he had as yet seen brought, none had that effect; but he freely allowed that his case was at any time liable to be upset by fresh discoveries. When Eadmer distinctly tells us that Lanfranc rebuilt Canterbury Cathedral in seven years,—when Gervase distinctly tells us that the church built by Lanfranc consisted of a nave, choir, transepts, and three towers,—there can be no doubt about the matter; no sophism can affect such direct testimony as that. But at Waltham we have no such direct testimony. The local writers do not say, "Harold built a nave to his church, and that nave is now standing." That would be direct and unanswerable proof. What the two main writers—one of the twelfth century, another early in the thirteenth—do is this: their language does not directly state, but it seems to take for granted that Harold's church was standing when they wrote; their language is more natural and intelligible on such a supposition, and there is no direct evidence the other way. The case is the same with the general chroniclers. The building of the church by Harold, the change of foundation by Henry, are recorded by many of them; a rebuilding during the Romanesque period is nowhere recorded. This is the state of the case: a very strong presumption indeed, but nothing more.

The early history of the church is well known. Tovi the Proud, who was lord of the place in the time of Cnut, first built a church for the reception of a miraculous cross said to have been found in the neighbourhood, and gave an endowment for two priests. It is evident that the Holy Rood of Waltham, which gave England her war-cry on the field of Senlac, became a popular object of worship and pilgrimage. Earl Harold, finding the church and its ministers inadequate for their purpose, rebuilt the church in a manner whose magnificence is greatly extolled by the local writers, gave it many rich gifts and ornaments, and increased the small foundation of Tovi to one for a dean and twelve canons. No one should be misled by the later name of the church and town, Waltham Abbey. Harold founded no abbey, and the notion that he did so has led to utter misconception of the history. Harold built a splendid church, richly endowed it, and put it into the hands of secular priests. His was no gift of a weak superstition, wrung by threats and importunity from a dying sinner. It was the willing offering of a man in the prime of life, and in the height of power. The deliberate preference of the secular to the regular clergy, and that in a time when the reigning king was himself almost a monk, and the careful provision made for schools and teachers, show that Earl Harold was a wise and thoughtful, as well as a bountiful founder. The whole history of the foundation is something totally different from that of a monastery. In the case of a monastery, the charter of foundation, which creates the society, is the first step; the erection of the church and other buildings follows gradually, and the consecration is always later—and sometimes a good many years later—than the foundation. But at Waltham the consecration came first, and the foundation after.

The church was consecrated May 3, 1060, a day whose eight hundredth anniversary was a few weeks past solemnly celebrated by the re-opening of the restored church; but the foundation charter does not bear date till 1062. Doubtless Harold first rebuilt the church, which was the most pressing need, and then settled the details of his foundation and endowment. This foundation of Harold's for secular canons lasted till 1177, when Henry II. changed the college into an abbey of regular canons of the order of S. Augustine; the then dean, Guy the Red, who plays a part on the king's side in the history of S. Thomas of Canterbury, being bribed to resign, by a gift of some of the college manors as his private property. Between Harold and Henry, the college suffered a good deal of spoliation at the hands of the first Norman kings, but afterwards found a patroness in Queen Adeliza, the widow of Henry I. In Stephen's time, in the quarrels between her husband, William of Albini, and the rival house of Mandeville, the canons' houses were burned; but the local writer expressly adds that the church was not hurt. Henry II., according to the local history, added all the necessary conventual buildings,—that is, the refectory, dormitory, cloister, &c., &c., which were not wanted while the canons lived in their separate houses. Gervase also mentions that he at first ordered the church to be rebuilt, but that afterwards he introduced the monks into the old church. The building, however, shows that a considerable repair was carried out at this time. The Pipe Rolls of this reign contain several entries for building-stone at Waltham, some being for "works" and others for "repairs;" that is, clearly the repairs of the church and the erection of the conventual buildings.

From these historical notices Mr. Freeman contended that there was a strong historical presumption that the existing building was really the nave of the church consecrated in 1060. The only passage which had been quoted the other way was a single evidently corrupt and utterly unconstruable passage in the *Liber de Inventione*, which spoke of the "*status fabricandi ecclesiæ*" at some time during the twelfth century. But this was in connection with a "translation" of Harold's body, and therefore, whatever the change was, applied only to the choir which contained his tomb. Some friends of Mr. Freeman's, who held with him that the nave was Harold's, thought that they implied a rebuilding of the choir on a larger scale, like Conrad's choir at Canterbury. This might be so; but he thought the expression would be satisfied by some much smaller change, and that, with the full local histories we have, so great a work as rebuilding the choir would hardly be left to be recorded in a mere incidental allusion. Still, however this might be, it could prove nothing as to the date of the nave, which was the point at issue between him and his adversary in the *Gentleman's Magazine*.

He then turned to the architectural argument: it was said that the architecture was too advanced to be so early as 1060. He asked his readers to confine their attention for a while to the pier-arches only. We must, continued Mr. Freeman, carefully remember that the present controversy has nothing to do with the old question about Anglo-Saxon, or what he would rather call Old-English, architecture. Waltham, whether

built by Harold or no, was undoubtedly built in the Norman, and not in the Anglo-Saxon, variety of Romanesque. He believed it to be a specimen of the "*novum compositionis genus*," which, according to William of Malmesbury, was introduced by Eadward the Confessor in the contemporary church of Westminster. It was argued that, if Eadward and Harold built Norman, it must have been very rude and early Norman. William of Malmesbury, writing about 1130, when the Norman style was at its zenith, clearly thought otherwise. He tells us that Eadward's church was still looked on as the great model of architecture when he wrote. We are told, indeed, to look at the remains of Eadward's building at Westminster, and to compare them with Waltham; but it was not fair, to argue from the substructure of a dormitory to the interior of a minster. Moreover, Eadward's work, though very plain, can hardly be called rude; and the only window that remains, one in the dormitory itself, is very much like any other Norman window. For his own part, he thought that the passage in William of Malmesbury distinctly showed that no great change in architecture took place between 1060 and 1130. He thought mistakes were often made by assuming that rich Norman was necessarily later than plain Norman. No such rule was accepted in any other style; plainer Early English, Decorated, or Perpendicular work was often later than richer work of the same kind. Indeed, he thought that the rule was specially inapplicable to Norman architecture. It was a peculiarity of the Romanesque style that it could dispense with all ornament, and could dispense with it best in the largest buildings. Hence he believed that the amount of ornament in a Norman church had really more to do with the size of the church than with its date. Waltham is a church of moderate scale; its grand and massive composition and its great relative height give it an effect of greater size than it really possesses; its nave is only 100 ft. long. It is therefore richer than the great cathedrals and abbeys, plainer than the highly-finished parish churches of the style. The notion that rich work must be later than plain, because the chisel was unknown till late in the twelfth century, is a mere misconception of a single passage in Gervase. That writer says nothing of the general use of the axe and the chisel; he merely speaks of their use in one particular part of one particular church. He says that the capitals of the pillars in the old choir at Canterbury were cut with the axe; those in the new—very beautiful Corinthianising capitals, as every one knows—were cut with the chisel. This is a very slight foundation for a general theory; and, after all, the question either way did not affect the Waltham pier-arches, which could certainly have been wrought with the axe. The true test of age, Mr. Freeman argued, was not richness or plainness, but real advance in principle. The square section was the ideal perfection of Romanesque; its proper decoration was surface-moulding cut upon it. The introduction of large rolls, and still more of hollows, departed from the ideal purity of the style; and, when done to any great extent, was a sign of incipient transition from Romanesque to Gothic. Since the controversy about Waltham began, Mr. Freeman had begun, and intended to go on, examining every large Norman church he could, and comparing it

with Waltham. In his present journey he had examined the cathedral and monastic churches of Norwich, Wymondham, Binham, Peterborough, and Crowland. These stretch over a whole century, from about 1090 to about 1190. Some are plainer than Waltham, some are richer; but in every case the pier-arches are more advanced in principle than those at Waltham. At Waltham the section is perfectly square; the ornament—which on one order of each arch is a peculiar kind of chevron, unique, as far as Mr. Freeman knew—is all surface-ornament, not affecting the section. But, in all the other five, rolls and hollows are introduced, more or less extensively, according to the earlier or later date of the building. Had the Waltham controversy concerned the pier-arches only, he suspected it would never have arisen.

The speaker then pointed out the parts of the church which he attributed to Henry II.'s repair. The chief were four clerestory windows on the north side, where the mouldings are much more advanced, approaching the form of the tooth-moulding; and the arch between the south aisle and south transept, which has an advanced section with rounds and hollows, but which rests most uncomfortably on earlier-looking jambs which seem to have nothing to do with it. The windows near it seem also of later date, and Mr. Freeman suggested that the whole transept might have been rebuilt or added by Henry. He also pointed out the north doorway into the destroyed cloister, and some other smaller portions, as probably introduced at the same repair. At some distance to the north of the church is the only remaining part of Henry's conventual buildings, two bays of a vaulted substructure, which were afterwards visited by the party. Mr. Freeman had not hitherto mentioned the triforium and the remainder of the clerestory. These he himself should have no difficulty in believing to be Harold's work. But they had a slightly later look than the pier-arches; without hollows, and with nothing to be called a roll, they still exhibited a small bead on the edge, which took slightly away from the sternly square section of the arches below. He had already offered, and would now offer again, to divide the territory in dispute. If his adversary would allow the pier-arches to be Harold's, he would not deny that the triforium and clerestory might possibly be a later addition. This view might perhaps reconcile the arguments on both sides; it might not be quite inconsistent with the language of the Waltham writers. The pier-arches are the real essence of a church; if they remain, it is not a new church—it is the old church, with however great additions or changes. If Harold's pier-arches remained, it was still Harold's church. On the other hand, the building of the triforium and clerestory would far more than satisfy the utmost that could be made out of the passage about "*status fabricandi ecclesiæ*." This offer, however, he made purely through love of peace and the hope of agreement, not being at all constrained thereto by any strength of argument the other way.

One thing more remained to be said about the Romanesque church. Much stress had been laid on certain appearances on the south side, which were held to show that the different bays of the nave were not

built exactly at one time, but with certain breaks or intervals. If this were so, it really proved very little, and nothing at all as to the date of the building. But this was the sort of point on which Mr. Freeman said he never trusted his own unassisted judgment, and he believed Professor Willis was the only amateur who could safely venture to do so. On these purely constructive points he always took the opinion of professional architects. He had examined the building in company with Mr. Burges, the architect of the restoration, and also with no less a person than Mr. Scott himself; and the opinion of both of them was that these appearances need not imply any difference of date between the several bays, but might easily have been caused by the settlement which had clearly taken place on that side of the church. Considering all these points, Mr. Freeman still held that the strong historical presumption that the present church was essentially Harold's building had not been set aside by any of the arguments brought against it; though, as it was only a presumption, he freely admitted that it might yet be set aside by some argument yet to be discovered.

Mr. Freeman then said that the remaining history of the church did not bring in any points of controversy. We learn from Matthew Paris that a consecration of the church took place in 1242, which implies a rebuilding of the choir in the Early English style. This, we may almost certainly conclude, was connected with some of those disputes which constantly occurred when a church was used in common by the monks and the parish. The nave of the minster at Waltham was the parish church, and remains as such; it had its own separate high altar in the present position, and the wall behind with its two doorways, is evidently its reredos, only carried up, after the destruction of the choir, so as entirely to block up the arch. Probably this arrangement was made in 1242. Up to that time the monks' stalls would be under the central tower, and the nave too would be common property. The nave would now be blocked off as the parish church, the two eastern bays forming its separate choir; the monks' choir would be removed into the new and longer eastern limb—the strictly monastic church—and the central tower be left as a kind of barrier between them. There is no record of these particular arrangements at Waltham, but the phenomena pointing to them are common to Waltham with many other churches, and the whole process stands on record in the cases of Wymondham and Dunster, which Mr. Freeman quoted at length. He then continued more briefly with the later history. In the course of the fourteenth century a strange and barbarous attempt was made to recast the whole design of the interior, but happily it was given up when it had been carried out only in a very small part of the nave. From a composition of three stages it was to be turned into a composition of two only; the vault of the aisle was destroyed, the pier-arches were begun to be cut away, and the triforium-arches—now to be the pier-arches—to be changed from round to pointed. Of this horrible scheme only enough was carried out to enable us to judge of its miserable effect. But during the prevalence of the Decorated style, other alterations in far better taste were made. The design of the Norman west front included two western towers,

which seem never to have been finished ; the architects of this time finished the front in a very beautiful manner, but without towers. They also added a large and beautiful chapel, now sadly defaced, on the south side of the nave. This was the last alteration of any consequence, as there is no Perpendicular work remaining, except one or two inserted windows. At the Dissolution that part of the church which belonged to the abbey was pulled down, but the parochial portion of course remained untouched, and it seems that the central tower was allowed to remain also, as it fell in the reign of Philip and Mary, on which the parishioners built a new tower at the west end, using up many fragments of ancient detail of various dates, but of course utterly destroying the beautiful Decorated west front. The upper part of the tower is of still later and poorer work.

Mr. Freeman then spoke in high terms of the restoration lately carried out by Mr. Burges. The old work, which he said was the highest praise he could give, had suffered no harm, while the painted ceiling was exactly the sort of covering which the building wanted. He concluded by summing up the chief points of historic interest attaching to the place. Even could it be shown that no portion of Harold's actual work remained, Waltham church was hardly the less interesting as indirectly at least the creation of the wise bounty of our last native king ; it was still the place whither he turned aside to pray on his march to Senlac, and which, there can be little doubt, was the last resting-place of his lifeless body.

Mr. Freeman recapitulated the evidence with regard to the burial of Harold ; the strong contemporary evidence that he was buried on the sea-coast of Sussex, and the evidence, almost equally strong, that he was buried at Waltham. He thought that the two statements might be reconciled by supposing that the body was at first buried on the sea-coast, and afterwards translated to Waltham, most likely about the time of William's coronation. This view he had worked out in his paper in the *Essex Transactions* ; since then he had seen the same view, not worked out, but taken for granted, without reference or authority, in the earlier work of M. Emile de Bonnechose, "*Les Quatre Conquêtes de l'Angleterre.*" From the character of M. de Bonnechose's book he thought he was hardly capable of arguing the point out for himself ; he could therefore only suppose that some earlier scholar, as yet unknown to him, had forestalled him in what struck him as the only satisfactory way of reconciling what seem at first to be two contradictory stories resting on nearly equal authority.

THE LEGEND OF WALTHAM ABBEY AND THE HISTORY OF THE CHURCH. By W. Burges, Esq.

ONCE upon a time, when Canute reigned over England, there lived at a place in Somersetshire named Montacute, (but called Lutegaresberi by the common people,) a smith who was adorned with all the Christian virtues. Thus he was "*vir magnæ simplicitatis et bonæ indolis, sine malicia timens Deum, &c.*" Indeed, so much was he respected,

that the pariah priest committed to his care the water, fire, and lighting of the church. One night, when this worthy man was in a deep sleep, he saw in a vision "*venerandi decoris effigiem*,"¹ who told him when he went to his duties at the church next morning, to request the priest to assemble the whole of his parishioners, and after prayer, exhortation, and fasting, to lead them in procession to the top of the hill, and there to dig until he found the treasure hid for ages, viz., the cross, the sign of the passion of our Lord. The smith took no notice of this communication, and accordingly the vision appeared again the night following, but with a severe countenance. The smith, by the advice of his wife, this time also neglected the admonitions of the vision, and thus gave the latter the occasion to make a third visit, thereby completing the usual number. At last the smith did tell the priest, and the latter with not only his own parishioners but also with many people from the surrounding country, set off in procession, singing litanies, the smith leading the way, and when they had attained the top of the hill, with "*uberrima lacrimarum effusione*" proceeded to dig, and after going to the depth of forty cubits, were rewarded by the discovery of a stone of wonderful size, with a great fissure through the middle. The next thing was to remove part of the stone, which was done "*non minus fletuum ubertate quam manuum impulsione*," and then appeared the wonderful crucifix of black marble (*silix*) which was destined to work so many miracles and eventually be the war-cry of the English upon the field of Senlac. Another but smaller crucifix was also found placed under the right arm, and under the left a bell of ancient workmanship such as are seen round the necks of cattle. The discovery was completed by a book of the gospels.²

Not knowing exactly what to do, a tent was placed over the excavation until the lord of the place could be sent for. This lord was "*Tovi le prude*" a very great man indeed, being described as "*qui totius Angliæ post regem primus stallare vexilliter regis monarchiam gubernat*." He, when he came "*vidit et gavius est*." After which it was determined to remove the objects to the atrium of the parish church. The next morning, Tovi and sundry church dignitaries both episcopal and abbatial being present, the smaller crucifix was given up to the parish church, but the other objects being placed upon a waggon, "*cum ornamentorum decora varietate*," were to be deposited wherever the twelve red oxen and twelve white cows who were attached to the waggon might carry it. Tovi then mentioning the names of his various residences, devoutly prayed that the car and oxen might proceed to one of them, promising moreover in that case, that he would endow the servants of the Holy Cross with the revenues of the town where the cross should be deposited; the waggon, however, stood still, nor could all the efforts either of the bystanders or of the oxen get it to move. At last Tovi remembered the poor hunting-lodge he

¹ The legend is taken from the *De inventione Ste Crucis*, probably written some time at the end of the twelfth century. There are two MSS. of it in the Brit. Mus., viz., Harl. 3776, and Bibl. Cot. Julius D. VI.

² In the *Gentleman's Magazine* for December, 1859, is an account of the discovery of a Gallo-Roman cemetery at La Rosière by the Abbé Cochet. A small sheep-bell was found in one of the vases. The Abbé mentions several other instances of bells being found in cemeteries.

had begun to build at a place called Waltham, when "mirabile dictu; fide mirabilis" the oxen began to move at such a rate that it seemed more as if the waggon impelled the oxen than that the latter drew the waggon. On the day appointed for the exaltation, when the workmen attempted to drive a nail into the right arm for the purpose of fastening on the jewelled ornaments given by Tovi, immediately, says the chronicler, blood issued from the stone in the same manner as in former time water issued from the rock. This blood was of course preserved, and formed another of the many relics which enriched the establishment at Waltham. Glitha, the wife of Tovi, presented a splendid golden and jewelled crown, besides the circlet, which she wore in common with all noblewomen, which was fixed round the thigh of the image, while her bracelets and other jewels were fashioned into a sub-pedaneum, into which was inserted a wondrous stone whose property was to emit rays during the night, and thus afford light to travellers. Tovi appears to have made a foundation for two priests and other clergy, besides enriching the church with various gifts of gold and silver. In the reign of Edward the Confessor, Waltham, by some means or other, had become the property of Harold, who forthwith built a new church and enlarged the foundation to a dean and twelve canons, besides giving a number of jewels and reliques.

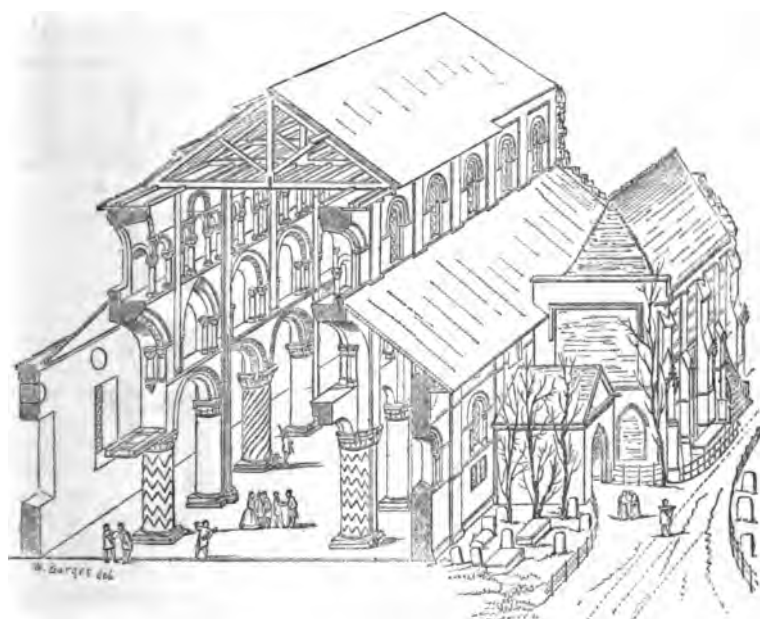
Mr. Freeman is inclined to fix the date of the consecration of this new church as 1059 or 1060,¹ and from all accounts it must have been a very magnificent building, and fully worthy of the controversy which has been fought out for the last eight months in the *Gentleman's Magazine*, as to whether any of the present building can or cannot be referred to Harold. Mr. Freeman thinks that the mass of what remains is really to be attributed to the middle of the eleventh century, while the reviewer holds the contrary opinion. We know this from the chroniclers, that the church was very magnificent, that it was made of stone, that it had a roof covered with lead, and that in some parts (perhaps in the apse, or in the baldachin over the great altar) there was a great deal of gilding and bronze plates. Now the eastern end of Harold's church has long ago disappeared: (most probably it did not last above seventy or eighty years:) but the nave and aisles do perfectly correspond with the description, of course omitting the gilding and bronze plates, which would naturally be restricted to the east end. Thus the height of the nave walls is 52 feet. The aisles have originally been vaulted, the arches are elaborately decorated with chevrons and billet moulds, there are no mouldings to speak of, and every part could be done with an axe; in fact, it is exactly such a building as would be erected without regard to expense in a rude age. After the erection of the new church, the crucifix still continued its miracles, the most famous of which took place when Harold was on his way to fight the Normans: he went to Waltham to pay his devotions, and to pray for victory; when he had prostrated himself to the ground in the form of a cross, the image which before looked upwards, bowed down its head, "a bad sign indeed, and significant of the future:" and the chronicler adds that he had this fact from Turkil the sacrist, who was at the altar at the time.

¹ See Transactions of the Essex Archaeological Society.



WALTHAM ABBEY CHURCH.

View showing the probable appearance before the alterations in the Fourteenth century, but with the addition of the Lady-Chapel.



WALTHAM ABBEY CHURCH, 1859.

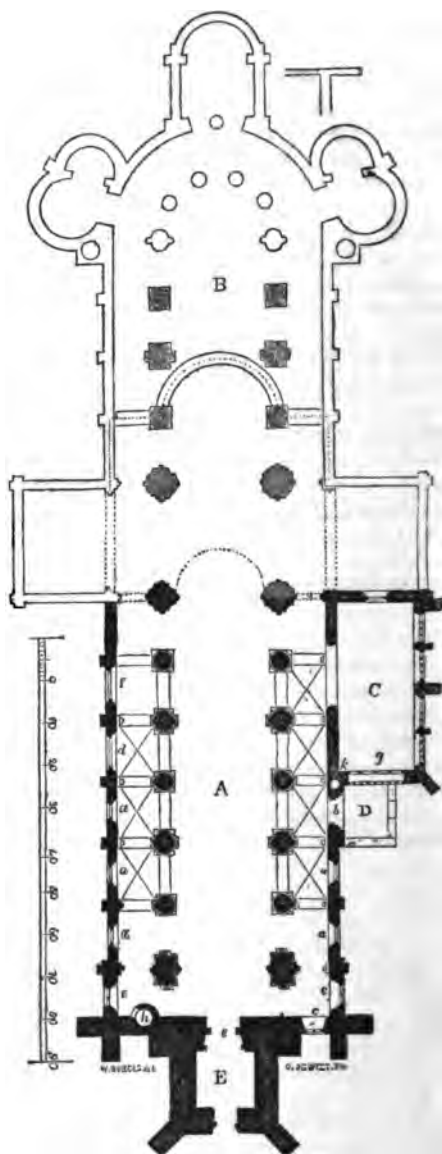
REFERENCES
TO THE
GROUND PLAN.

- A Nave.
B Presumed Choir, *temp.* Henry I.
or Stephen.
C Lady-chapel.
D Modern Porch.
E Tower, *temp.* Philip and Mary.

The dotted lines show the presumed extent of Harold's Church.

- a a a* Norman Windows.
b Norman South Door.
c c c Decorated Windows, early fourteenth century.
d Ditto, late fourteenth century.
e West Doorway, early fourteenth century.
f Perpendicular Window.
g West Window of Lady-chapel, with two planes of Tracery.
A Staircase to tower.
k Staircase to room over Porch, now destroyed.

Note.—As I have said in the text, my opinions as to the extent of the choir of Henry I. or Stephen's time, are somewhat modified. I am induced to believe that Harold's church might have ended at the first apse marked on the plan, and that the subsequent Norman addition comprised the transepts and a choir perhaps a little longer than the eastern dotted line.



Mr. Freeman, in the Transactions of the Essex Archæological Society, has I think very satisfactorily reconciled the various accounts concerning the burial of Harold. He supposes that he was in the first instance interred under a heap of stones upon the sea-coast of Sussex, and afterwards reburied at Waltham. The foundation, as we may easily imagine, suffered greatly under the two first Norman kings, but as the two queens of Henry I. were both connected with the place, it began to recover in his reign and in that of his successor, Stephen. It was in all probability about that time that the apse of Harold's church was taken down and a new central tower and choir added; this choir was no doubt rather a large one, although upon consideration I do not think it was so large as I have indicated upon the accompanying plan; it was however sufficiently extensive to afterwards accommodate the new foundation of Henry II., who turned out the seculars and substituted a much larger number of monks in their place. We know that he did build sundry domestic buildings, which were absolutely necessary for a monastic establishment, and were not so for a body of secular priests, who probably lived in the town; and we are also informed that he did intend to rebuild the church, but upon consideration the monks were inducted into the old building. Most probably the increased accommodation was got by bringing the choir down into the central tower, and perhaps we may assign the northern clerestory of the nave to the first works begun by this monarch, as the style is very advanced and rich Norman, while the building now called the potatoe house, as well as the cloisters (the springing of the groining of which was discovered in the late repairs) must be referred to the end of his reign, or to those of either of his sons, for the mouldings are by no means Romanesque.

In 1192 the cross was covered anew with silver, but the ornaments on the figure itself were left untouched, probably in consequence of what had happened a few years before, when the crucifix being under repair, Robert the goldsmith of S. Alban's took off the circle round the thigh (probably that given by the wife of Tovi), and all those present were struck blind for some considerable time.

In the middle and early part of the thirteenth century, the townsmen and monks were always quarrelling, so much so that upon one occasion four of the abbot's mares were killed by the towns-people. Mr. Freeman thinks that in consequence of these disputes, the new quire was built which we read of as being dedicated in 1242, and that the westernmost arch of the tower was blocked up to form the dorsel of the parish altar, and that the rood-screen of the conventual choir was moved at least as far eastward as the eastern arch of the great tower. Of course this arrangement would necessitate a very much longer choir than that erected in the time of Henry I. or Stephen, and accordingly what foundations have been traced certainly do run very far eastward.

Some time in the reign of Edward II., it was found that the vaultings of the aisles had pushed out the side walls, so the said vaulting was forthwith destroyed. The bays at the west end had also got a lurch towards the west, probably in consequence of want of care in the foundations, or perhaps from the incomplete state of the western

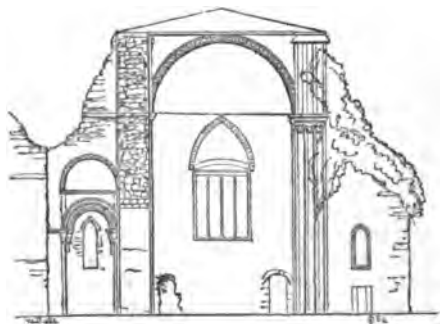
towers. The result was, that the architect for the time did not make a restoration of the westernmost arches, but boldly got rid of the nave-arch, and turned a new pointed one at the triforium level, thus making a composition of two bays instead of three. It is needless to say that the effect is by no means improved.

But the fourteenth century architect was a man of genius, and when he proceeded to give us a new west front, he really produced a most striking and original composition; and although the great west window has been irrevocably destroyed by the tower in Philip and Mary's time, the beautiful west door, and the charming windows and side turrets still remain to call forth our warmest admiration. It is by no means improbable that the same architect erected the lady chapel, but in his later years: for although what remains of the tracery of its western window is very good, yet the mouldings are small, poor, and subdivided, and utterly unworthy of the architect of the western front.

Another work of the fourteenth century is a large flowing Decorated window in the north aisle. Here the architect, if the same, has equally deteriorated in his mouldings and his tracery.

I should mention that finding stone scarce, our fourteenth century architect deliberately stripped the whole of the interior, and indeed some of the exterior walls of all the ashlar he could manage to extract. That was bad enough, but he committed a much worse fault; for he destroyed the filling-in of the triforium, and, not satisfied with that, actually removed, where possible, the slabs of stone which formed the string at the bottom, and made good the places with a plaster ornament, imitating the Norman work.

A small three-light window is the only trace of Perpendicular work in the building as it at present remains. At the Reformation the east end, as reverting to the crown, was destroyed, but the nave belonging to the parishioners was preserved intact. The tower, which appears to have been a sort of debateable ground, saved all further trouble by falling down in the time of Philip and Mary, and the townsmen, who had bought the bells, then set to work and built up a new tower at the west end of the church out of the old materials of the choir, which they bought or exchanged with Mr. Henry Denny. Fuller, who was



VIEW OF THE PRESENT EAST END.

presented to the curacy in 1648, has given us in his History of Waltham Abbey, several very interesting extracts from the parish books relative to the sale or purchase of articles required by the church during the various changes in religion which took place in the sixteenth century. An attempt was made to execute repairs in Charles the First's time, but owing to Archbishop Laud not having been consulted, it fell to the ground.

Some repairs however were undertaken during the reign of Charles the Second. Among them was the refacing of the second pillar from the east on the south side, for a coin of that king was found in the foundation. In the eighteenth and the early part of the present century all sorts of the greatest barbarities were inflicted upon the unfortunate church. The roof was lowered, and a plaster ceiling put underneath; more of the windows of the north side were destroyed; two galleries were erected at the west end and another in the south aisle, whereby great holes were cut in the pillars, to their no small detriment; and lastly, the whole area filled with very high pews.

During the late repairs all these things have been amended, and as the west wall is quite blank, a new gallery has been erected in the style of the early part of the thirteenth century.

The roof being in very good repair has been retained, but the plaster ceiling has of course been removed, and its place supplied by boarding panelled in imitation of the Peterborough ceiling, the centres representing the signs of the zodiac, and the labours of the year, being due to Mr. Poynter, son of the architect.

There still remains to be effected the repair of the Lady Chapel and the erection of an appropriate east end, besides sundry minor works such as oak doors, &c. All these will doubtless come in due time, and although antiquaries and ecclesiologists may dispute about the exact date of the existing building, they are all unanimous as to its being our duty to preserve what still remains in the most careful manner.

W. BURGESS.

THE POINTING OF THE PSALTER.

To the Editor of the Ecclesiologist.

SIR,—I think the "pointing" given on pages 124—5 of last number very difficult to make out. I doubt if any one not thoroughly used to Gregorians could sing from it at all. Why *separate* the words by the two accents? "offe'nd." I thought at first it was to be sung "offend." I shall be anxious to see your second system; for I have long been trying to hit on a satisfactory plan, but without success. That adopted in the "English Psalter" I have found most easily understood, but it involves such a multiplicity of marks that it becomes expensive to print. I pointed a set of canticles on that system, and they were sung without difficulty.

I heartily that Mr. Helmore is at work on a new edition of the "Psalter Noted;" the chief fault in which is its monotony; there is

hardly even a change of chant given, e.g., 1st morning, when the psalms are terribly long to sing without change. I cannot either appreciate his fondness for 4th tone 3rd ending which occurs so often. It is doubtless correct, but I should be glad if the *Tonus Peregrinus* were not so strictly confined to "In exitu Israel."

"I said, I will take heed to my ways : that I offend not in my tongue."

Is not some mark wanted to show when *two* syllables are to be sung to *one* note ?

Faithfully yours,
R.

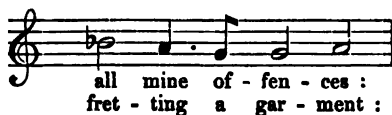
[With regard to our correspondent's remarks on the pointing of the Burial Psalms in our last number, it is desirable to explain, for the sake of those readers who never had anything to do with printing, and of some others, as it seems, that the separation of the letters where the double accent occurs was a typographical necessity; our printer not having vowel characters with double accents in his possession, if indeed such have ever been made; but of course they can be made, and will be, if that method of pointing is to be carried out. It is hardly in the power of ordinary typography to exhibit clearly what our correspondent means.

The question about indicating the syllables that are to be sung to one note deserves consideration; but it should be borne in mind:

1. That it is not desirable to have a very minute system of pointing; not merely because of the expense of printing it, but because such a system is wearisome to the singer. Every proficient in piano forte playing, probably, has felt that it is a nuisance to have the fingering marked to every note.

2. That a competent choir-master will seldom be at a loss to apply the following rules:—

When two unaccented syllables occur between two accented, that one of them which is the least emphatic is to be sung shortest, and to the same note as the following syllable. If neither syllable is decidedly more emphatic than the other, make the first of them longest in singing. Examples,



3. In the case of a verse ending with a dactyl or an amphimacer, if the chant selected has the accent on the third note from the end, the last three syllables have, of course, one note each. The first tone, fourth ending, comes under this rule; for the long penultimate note is equivalent to two. But with chants which have the accent on the last note but one, the last three syllables are to be sung thus, when they form a dactyl,



and thus, when they form an amphimacer,



With respect to the remarks of Mr. Helmore's Psalter, we suppose there are few Gregorianists who would not prefer one or two changes of the chant on the first morning. But we do not think that twice in a month is too often for that noble though simple ending of the fourth tone; and the assertion that Mr. Helmore has strictly confined the *Tonus Peregrinus* to "In exitu Israel" is—too careless.]

ECCLESIOLOGICAL SOCIETY.

A COMMITTEE Meeting was held at Arklow House on Monday, June 11, 1860, present, the President, Mr. Beresford-Hope, in the chair, Mr. Gosling, Rev. S. S. Greatheed, Rev. H. L. Jenner, Mr. Gambier Parry, Rev. W. Scott, Archdeacon Thorp, Mr. Warburton, and the Rev. B. Webb.

The minutes of the last meeting were read and confirmed.

The following gentlemen were elected members :—Edward Akroyd, Esq., of Bank Field, Halifax; the Rev. J. M. Brackenbury, of Wimbledon, Surrey; J. R. Clayton, Esq., of Cardington Street, Hampstead Road; the Rev. H. Douglas, of Victoria Docks; and the Rev. John Jebb, D.D., of Peterstow Vicarage, Herefordshire.

Edward Akroyd, Esq., and the Rev. Dr. Jebb, were added to the Committee.

Letters were read from Miss Blencowe, Messrs. G. G. Scott, E. R. Robson, C. Turner, R. P. Pullan, C. Buckeridge, J. W. Hugall, S. S. Teulon, W. M. Fawcett, J. W. Clark, and from the Rev. J. H. Sperling, Rev. E. W. Benson, Rev. J. A. Addison, and Rev. R. W. Hautenville.

The Annual Report of the Society was then read, amended, and agreed to.

The Annual Report of the Sub-committee for Music was likewise read and accepted.

Mr. Truefitt met the Committee, and laid before it his designs for several houses in the Pointed style which have been built in the north of London.

Mr. Slater met the Committee and exhibited a design for a large mosaic pavement to be executed in the *opus Alexandrinum* method for the sanctuary of Chichester cathedral. He also displayed the designs for a new quadrangle to be built at Sherborne for the use of the grammar school, and the designs for the restoration of Rustington church, Sussex, and of Brinton church, Hunts.

Mr. W. J. Hopkins of Worcester met the Committee, and brought under its notice the meditated destruction of the Guesten Hall, at

Worcester, of which he exhibited drawings from the work on Domestic Architecture, by Messrs. Dollman and Jobbins, now in course of publication. The President undertook to notice the matter at the Anniversary Meeting of the Society; and the Secretary was desired to write to the Society of Antiquaries and the Archæological Institute to invite their co-operation in an effort to save the building.

Mr. Hopkins also laid before the Committee his designs for the restoration of the long-desecrated church of Cow Honeybourne, Worcestershire, and for the restoration of the church of White Ladies, Aston. He also exhibited a large number of other sketches.

Mr. Withers met the Committee and exhibited his designs for the restoration of Monnington church, Pembrokeshire, and S. Dogfael, Meline, in the same county. He also brought an embroidered green frontal which had been presented to his new church at Little Cawthorpe, Lincolnshire, by Miss Blencowe and her colleagues of the Ladies' Ecclesiastical Embroidery Society.

Mr. Pritchard met the Committee and laid before the members the drawings, by Mr. Seddon and himself, for the restoration of Bonvilstone church, Glamorganshire, for a new Probate Registry at Llandaff, for the new church of S. John, Maindee, Newport, Monmouthshire, for the new church of S. Andrew, Cardiff, for a sculptured reredos (to be executed by Mr. Armsted) for a church near London, and for some villas at Croydon and Tunbridge Wells.

Mr. Lee met the Committee and exhibited the drawings of his works at Meopham Court, Kent.

Mr. Skidmore also met the Committee and exhibited, besides some beautiful photographs of his works in the new Oxford Museum, the designs for his metal screens in the church of All Souls', Halifax, and also the designs for an iron church at Hawksbury, near Coventry, and for a clock tower at Canterbury, New Zealand.

The Committee proceeded to examine a photograph of an oak credence-table, designed by Mr. Charles Turner; and also the designs by Mr. S. S. Teulon for the new church of S. James, Pentonville, for the addition of a chancel to Christ church, North Croydon, and for the restoration of South Carlton church, Lincolnshire. They further inspected Mr. Buckeridge's designs for the restoration of All Saints', Mears Ashby, Northamptonshire, and for a new parsonage house for the same place.

It was announced that the Oxford Architectural Society was about to incorporate with itself an Historical Society existing in the University.

Mr. E. R. Robson presented to the Society three most interesting photographs, representing portions of Durham cathedral which no longer exist, taken from water-colour drawings by Carter, made in 1795. The following extract is from Mr. Robson's letter:—

"No. 1, shows the Galilee, in which nothing has been disturbed, except the 15th century altar, replaced by enormous oak doors and cast-iron hinges.

"No. 2, represents that end of the Chapter House, which, four years after the execution of Mr. Carter's drawing, was entirely swept away.

"No. 3, gives the opposite end of the Chapter House, which is not 'de-

stroyed' (as Mr. Carter mentions) but only defaced. No vestige of the groining, or of the small side door, remains. The floor is of wood, about the same distance above the cloister pavement, which it formerly measured in the opposite direction. The two-light windows have the window-order walled up.

"The originals belonged to the late venerable antiquary, Dr. Raine, whose son has allowed the photographs to be taken for the Dean and Chapter of Durham.

"Thanks to the faithful work of Carter, the Chapter House *can* be restored to its pristine glory, but, as Dr. Raine forcibly asks, 'Who can restore its pavement, studded with the gravestones of the first three centuries after the conquest?'"

It was agreed to nominate Mr. Dickinson, the Rev. S. S. Greatheed, the Rev. T. Helmore, the Rev. H. L. Jenner, the Rev. W. Scott, and the Rev. B. Webb, as the original members of the new Committee, to be elected at the Anniversary Meeting; and the Rev. Sir H. W. Baker, Bart., and Robert Smith, Esq., as auditors for the ensuing year.

The Twenty-first Anniversary Meeting of this Society was held on June 11, 1860, in the Galleries of the Architectural Union, No. 9, Conduit Street, and was very numerous attended.

The President, A. J. B. Beresford-Hope, Esq., took the chair at 8 p.m.

Among those present were the Lord Bishop of Labuan, one of the Patrons of the Society; the Archdeacon of Bristol, Patron and former President; Sir S. R. Glynne, Bart., Vice-President, and former Secretary; and the following officers and members of Committee: the Rev. S. S. Greatheed, Rev. W. Scott, Rev. B. Webb, Rev. H. L. Jenner, Rev. T. Helmore, Rev. G. Williams, T. Gambier Parry, Esq., R. E. E. Warburton, Esq., F. S. Gosling, Esq., J. F. France, Esq., and W. W. E. Wynne, Esq., M.P. Other members or visitors present were the Rev. Lord Alwyn Compton, Rev. T. James, Rev. J. Sharp, Rev. W. H. Lyall, Hon. G. F. Boyle, Rev. W. Cooke, Rev. J. Murray, Rev. W. D. Morrice, Rev. R. Gregory, Rev. H. Douglas, M. Digby Wyatt, Esq., H. Parnell, Esq., G. E. Street, Esq., G. F. Bodley, Esq., H. J. Matthew, Esq., W. Burges, Esq., G. Godwin, Esq., W. J. Hopkins, Esq., F. G. Lee, Esq., W. M. Flaherty, Esq., J. Pritchard, Esq., J. R. Clayton, Esq., B. Ferrey, Esq., W. Slater, Esq., S. G. R. Strong, Esq., J. Clarke, Esq., F. A. Skidmore, Esq., J. P. St. Aubyn, Esq., S. S. Teulon, Esq., W. M. Teulon, Esq., J. P. Seddon, Esq., G. Truefitt, Esq., R. P. Pullan, Esq., W. Elliott, Esq., W. Fawcett, Esq., and — Barraud, Esq.

The President, in opening the business of the meeting, said that the Society had come of age, that day being its twenty-first anniversary. They met for the first time in new quarters, and, thanks to the kindness of the Architectural Union Company and the Committee of the Architectural Exhibition, they were allowed to meet in that institution. But though they met in new quarters, they met with the old heart and the old spirit. As to what had been the success of their movement, he thought he might only appeal to what had been done in every town, if not every parish, in England. Did not churches built everywhere

more or less embody those principles which were thought to be enthusiastic and fanatic when the Society was first founded, in 1839? They saw their cathedrals and churches restored, and new churches rising, not only in the United Kingdom, but in the Colonies and everywhere, in a style of art of a quality and quantity unknown then; and they beheld sculpture applied to architecture, embodied in an unfading and imperishable frame. They also saw painting pressed into the same good service, and thus the sister arts were now combined with a unity of system and aim hitherto unknown. Again: the Vandalism which had hitherto destroyed old buildings was fast expiring. Yet, when they heard of such desecration as had recently been threatened at the Guesten Hall, Worcester, they felt that much remained to be done. That building, though capable of restoration, was allowed to meet its fate, because the body of local authorities knew not what to do with it. The committee had selected for discussion this evening, "The tendencies of Præraffaellitism, and its connection with the Gothic movement." He knew no subject so likely to elicit difference of opinion, and he hoped that every one had come determined to put forward his own views. He then called upon the Secretary, the Rev. B. Webb, to read the Annual Report.

"The twenty-first year of the existence of the Ecclesiological Society has been one of quiet but satisfactory progress in the development of Christian art among us in its various branches; and your committee has to record the general prosperity of the Society.

"The Bishops of Perth, Brisbane, S. Helena, and Labuan have become patrons; seventeen ordinary members have been elected; and J. W. Clark, Esq., Fellow of Trinity College, Cambridge; the Rev. John Jebb; J. G. Talbot, Esq.; and Edward Akroyd, Esq., the munificent founder of All Souls', Halifax, have been added to the committee.

"The Society has maintained its usual friendly relations with other societies—in particular, with the Oxford Architectural Society, the Cambridge Architectural Society, the Architectural Museum, the Northamptonshire Architectural Society, the Worcester Diocesan Architectural Society, the Leicestershire Archæological Society, and the Surrey Archæological Society. The Kent Archæological Society has also been taken into union; and publications have been exchanged with the Royal University of Christiania and the Society of Arts of Throndeim. A present of the splendid monograph of the cathedral at Throndeim, by Professor Munch, has also been received from the Royal Norwegian Church and Educational Department.

"Herr Reichensperger and Herr Statz of Cologne have been in correspondence with your committee; who have also received communications from Mr. Burns, of Philadelphia, and Mr. F. C. Withers, of Newburgh.

"The very successful architectural congress held at Cambridge, in Whitsun week, under the presidency of our own president, Mr. Beresford-Hope, must be here commemorated. It was remarkable for giving Professor Willis an opportunity of anticipating, in a paper, some of the deeply interesting researches which he has made for his forth-

coming publication of 'The Architectural History of the University of Cambridge.'

"The committee have to thank the various contributors to the *Ecclesiologist*, and also the artists who have assisted in the illustration of the several numbers. In addition to the criticism of architectural works and publications, the magazine has contained very valuable papers in the several departments which it represents. In particular may be mentioned the conclusion of Mr. Street's Architectural Notes in France, Mr. Hills' paper on the Architecture of the Irish Cistercian Abbeys, papers on Scotch Ecclesiology, on the Churches of North-west Essex, on the churches at Halifax and Doncaster, on S. Michael's, Cornhill, and on All Saints' church and S. Edward's church, in Cambridge. Under the head of ritualism may be noticed the continuation of the series of *Sequentiæ Ineditæ*. Archæology has been represented by the valuable Lists of Vestments, Books, and Furniture from King's College, Cambridge; the original accounts of the building of the organ in the same chapel; a paper on the old Ecclesiastical Colours in use in the English Church; and a notice of a rare Miracle Play of the Twelfth Century. Mr. Gambier Parry has concluded a series of papers on Colour as used in Architecture; and a paper on the City Churches, in reference to the Bishop of London's bill for destroying them, has recorded the Society's protest against that unhappy measure.

"It may be mentioned here that the Rev. T. James, honorary secretary of the Northamptonshire Architectural Society, has offered a paper for a future number on the proper arrangement of a chapel for the use of the inmates of a lunatic hospital.

"In the department of ritual music the *Ecclesiologist* has contained, during the past year,—besides notices of the Choral Festivals at Ely, Southwell, and Ashbourne,—the conclusion of the Rev. John Jebb's catalogue of Ancient Service-Books preserved in the Library of S. Peter's College, Cambridge; and a harmony, by our treasurer, of the ancient Plain Song of the Burial Service.

"Of the ecclesiological publications of the year, the most remarkable is the English edition, by Professor Willis, of the Sketch-Book of Wilars de Honecort. The issue of two admirably illustrated volumes of Mr. Parker's Domestic Architecture must also be chronicled. Messrs. Dollman and Jobbins have in hand a useful serial, "The Analysis of Ancient Domestic Architecture." Mr. Donaldson's curious attempt to illustrate the history and facts of architecture by coins and medals, in his "Architectura Numismatica," is worthy of record; nor should Professor Cockerell's long promised work on *Ægina*, which has lately appeared, be forgotten. A special notice is deserved by the valuable publication of the Surtees Society for last year—the "Fabric Rolls of York Minster." Mr. Westlake's "Illustration of Old Testament History from an early English Manuscript" is in course of publication. The publication of the Rev. J. M. Neale's translation of the Ancient Greek Liturgies must also be noticed. Professor Munch's History of Thronheim Cathedral has been already mentioned.

"Your committee has to thank the following architects, who have favoured us with drawings of their various works during the past year:—

Messrs. Buckeridge, Burges, Bodley, R. Brandon, Clarke, Douglas, Fawcett, Hopkins, Hills, Hugall, Jones, Lee, Norton, Pearson, Pullan, Robson, Scott, Seddon, Slater, St. Aubyn, Street, S. S. Teulon, W. M. Teulon, Truefitt, Turner, White, and Withers. To this list must be added Herr Statz, of Cologne, and Messrs. F. C. Withers and C. M. Burns, of the United States. In stained glass must be noticed Messrs. Clayton and Bell, and Messrs. Lavers and Barraud; and in metal work Mr. Skidmore, and Mr. Keith, the latter of whom has worked some excellent church plate from the designs of Mr. Butterfield and Mr. Street.

"The principal new church of the year is undoubtedly Mr. Scott's noble building of All Souls', Haley Hill, Halifax, which was consecrated last November. This fine work has been noticed at large in the *Ecclesiologist*, and it was pointed out how important an example it is of the introduction of sculpture into church decoration. The same architect's chapel for Exeter College, Oxford, has also been consecrated. Mr. Butterfield's church of S. John Evangelist, Hammersmith, has been finished; his S. Alban's, Baldwin Gardens, is in progress. Mr. Street's church of S. James the Less, Garden Street, Westminster, is rising, and another, by the same architect, in the parish of S. Giles, Oxford, has been begun. The committee observe with satisfaction that in the chancels of these two churches, and in Exeter College Chapel, vaulting has been adopted. Mr. R. Brandon's church in Great Windmill Street will be commenced in the course of the summer. Mr. Slater's cathedral at Kilmore is almost ready for consecration; and he is about to build a mortuary chapel of unusual scale and dignity at Sherborne, as well as a satisfactory church at Bray near Dublin. Another work of peculiar interest is the transmutation by Mr. Butterfield of the parish church of S. Columb, Cornwall, in hope of its becoming the cathedral of the future diocese of Cornwall. The plans include the addition of a clerestory to the nave, and the substitution of a more dignified choir for the existing chancel. Mr. Burges' Memorial church at Constantinople is at last really in hand.

"We are able to mention this year with great approbation several colonial churches. Foremost of these is a very original design by Mr. Burges for a cathedral at Brisbane, Australia. Mr. Slater has completed the very successful church of S. George, Basseterre, St. Kitts; and Mr. Bodley has designed a peculiarly good parish church for the diocese of Graham's Town. Montreal cathedral was opened for service on Advent Sunday, and the cathedral at Sydney is approaching completion. The high roof recently added to Calcutta cathedral is an improvement to that unsatisfactory structure.

"Of foreign churches we may mention S. Lawrence, Alkmaar, by M. Cuypers: the votive church at Aix-la-Chapelle and the cathedral at Linz by M. Statz; and the Lutheran churches of S. Bartholomew, Berlin, and S. Ansharius, Hamburg. A volume of designs for churches, built or projected by Herr Statz, testifies to great ecclesiological activity in Germany. Mr. Scott's church at Hamburg is nearly completed.

"The new Park Church at Glasgow by Mr. Rochead may be referred to as a conspicuous example of the now common use of the Pointed style among the Presbyterians of Scotland.

"The work of church restoration proceeds with unabated vigour. Lichfield and Hereford and Peterborough cathedrals under Mr. Scott, Chichester cathedral under Mr. Slater, and Worcester cathedral are advancing. The restoration of the octagon at Ely as a memorial of the late Dean is soon to be commenced. Meanwhile a friendly controversy has taken place as to the proper external capping of the lantern. The restoration of the tower of Durham cathedral and the projected works at Bristol cathedral must be noticed. That any work in this cathedral has been commenced is, we trust, an omen, that the citizens of Bristol will ere long take in hand the addition of a nave to that fragment of a church which they now possess. At S. Paul's we have to chronicle with approbation the alteration of the choir and the renovation of the decorations of the dome, soon, we trust, to be followed by more extensive works, both ornamental and ritual, in harmony with Wren's original conception, but guided by a more correct ecclesiological taste.

"We hear with extreme satisfaction that Mr. Guinness, a munificent citizen of Dublin, intends to restore the ill-used cathedral of S. Patrick. Mr. Slater has nearly finished the works in Limerick cathedral.

"It is a new thing to hear of the restoration of the ruined English abbeys. But we are informed that Brinkburn Priory is about to be restored for Divine worship by Mr. Austen, and there are rumours that Netley Abbey will also be restored for worship. Meanwhile excavations and repairs there are in progress. At last also the desecrated church in Dover Castle is to be properly restored by Mr. Scott as a military chapel.

"Mr. Burges has completed a very judicious restoration in Waltham Abbey church; and we hear that some improvements are contemplated at Bridlington. At Cambridge the interior of the University Church is at last to be re-arranged; and in the chapel of Queen's college Mr. Bodley has placed new stalls and a reredos of a very original design.

"In the most important re-casting of S. Michael's, Cornhill, completed by Mr. Scott, and the projected re-casting of S. Dionis, Backchurch, by Mr. Street, we have examples of the different ways in which churches of Wrennian or debased classical style can be developed in harmony with our present better knowledge of ecclesiastical architecture. Mr. Hills has had a smaller task of the same kind in Twickenham church.

"Among minor works may be noticed Mr. Scott's restoration of Nantwich church, and Mr. S. S. Teulon's re-seating of the Lady chapel (or Holy Trinity) Ely. Mr. Withers has the honour of having effected some good restorations in parochial churches in Ireland in the face of the opposition of the tyrannical Ecclesiastical Commission for that island.

"Abroad the restoration of Thronheim cathedral is contemplated by the Norwegian government.

"Among secular Pointed works the progress of the Oxford Museum is the most important fact of the year, seeing that the matter of the Foreign Office is still undecided. The selection of a Gothic design for the Assize Courts at Manchester and for the House of Parliament at

Ottawa are facts not to be forgotten as marking the improvement of public taste. On the other hand Mr. Scott's beautiful Pointed design for a Town Hall for Halifax has been superseded by one of a nondescript style by the lamented Sir C. Barry, which was little worthy of the genius of that eminent architect, and for the Cambridge Town Hall a non-Pointed design has been chosen. Mr. Slater's schools for S. John's, S. Pancras, may be noticed as a successful work. Mr. S. S. Teulon has conducted some extensive works at Elvetham Hall, Hants, and Shadwell Court, Norfolk; and Mr. St. Aubyn has designed the good Pointed mansion of Delamore Hall, Ivybridge. The new Hostel opposite Trinity College, Cambridge, designed by Mr. Salvin under the advice of the Master of that College, is a more than usually successful composition in Third-Pointed. Messrs. Walton and Robson have distinguished themselves by some most successful adaptations of Pointed to domestic work, and to shops and even shop-fittings.

"The introduction of so much excellent sculpture, by Mr. J. B. Philip, in the church of All Souls', Halifax, both externally and internally, has already been noticed. The same sculptor's effigy of Dr. Mill for Ely cathedral is at last nearly completed. Under this head we must notice Mr. Phyffer's bas-relief of the mission of S. Augustine, from the design of Mr. Burges, for the crypt of S. Augustine's chapel, Canterbury; and Mr. Street's spirited design for a high-tomb in memory of Major Hodson, in Lichfield cathedral. The Queen has erected a high-tomb in memory of the Duchess of Gloucester in S. George's Chapel, Windsor, by Mr. Scott, adorned with reliefs of the works of mercy by Mr. Theed.

"The continued success of the Architectural Museum is a subject of great gratification to our Society, united as it is with the Museum by so many ties.

"The painted glass by Messrs. Clayton and Bell, and the wood carving by Mr. Rogers, at S. Michael's, Cornhill, and Mr. Hardman's windows in Eton College chapel, deserve especial notice.

"In the matter of colour we have to chronicle that of eight competitors for the Ecclesiological Colour Prize in connection with the Architectural Museum the first premium was awarded to Mr. Simkin, and the second—given by the President—to Mr. Harrison, the first prizeman of last year. For 1860 the Committee have chosen a fragment of the arch of the Porte Rouge of Notre Dame, Paris, containing two figures, as the subject of the prize. Two members of our Committee have laboured hard in this department of art during the year:—Mr. Le Strange in the magnificent scheme of painting the roof of the nave of Ely, and Mr. Gambier Parry in designing a Doom for the space over the chancel arch of the church at Highnam. Mr. Poynter's painted ceiling at Waltham Abbey must likewise be particularly mentioned.

"The continued success of the Ladies' Ecclesiastical Embroidery Society must be mentioned. More workers, however, are still wanted; and pecuniary aid is desired towards the cost of frontals for Colombo and Fredericton cathedrals.

"The death of our honorary member, Sir Charles Barry, must be

commemorated with an expression of our deep regret for one who has contributed so much to the success of the revival of Pointed Architecture. The loss of Earl de Grey is another notable fact of the year. He was succeeded as President of the Architectural Museum by our own President, Mr. Beresford-Hope.

"In recording this chronicle of ecclesiological progress under its several aspects, both of design, construction, and ornament, and where there is so much subject for congratulation, the Committee cannot but regret that, while so much of taste and expense has been cheerfully contributed both by founders and artists, the architectural movement, now more than a quarter of a century old, has not yet produced a new church completely groined throughout; for without groining, it cannot be said that a Pointed church possesses even the elements of completeness.

"In conclusion, the Committee have to announce that the subject of discussion this evening will be 'The tendencies of Præraffaellitism, and its connection with the Gothic movement,' and to express their thanks to the managers of the Architectural Exhibition for the permission so readily granted of holding our annual meeting in the convenient gallery in which we are assembled."

The Archdeacon of Bristol moved the adoption of the Report, and in doing so pointed out a mistake into which the committee had fallen in complaining that the present architectural movement had not produced a new church completely groined throughout. They had forgotten Mr. Scott's church at Leeds.

Sir Stephen Glynne—"Yes, and Charlecote." A second gentleman—"And Exeter College Chapel, Oxford."

Mr. Street, in seconding the Report, asked whether the committee had come to any decision upon the admission of chairs into churches. The subject was brought before the last annual meeting, and he expected that some allusion would have been made to it in the Report. He felt that an opinion from this Society would have some influence upon the Incorporated Society for Building Churches, which had adopted a rule not to make grants towards the erection of a church where moveable seats were used.

The President thanked Archdeacon Thorp for correcting the mistake into which the committee had fallen in overlooking the groined church at Leeds. The chapel at Exeter College, Oxford, did not come under the observations in the report, which only spoke of parochial churches. In reply to Mr. Street, he must confess that the committee had somewhat slumbered on their seats, but that the change from the benches at Brompton to the chairs in Conduit Street might awaken them this next year to pay attention to the subject, and he had no doubt they would have a great deal to say about it.

Mr. Street thought that the matter should be taken up seriously. It was a fair matter of protest that the committee had done nothing in reference to the subject of chairs in churches. As the liberty of using chairs in churches was forbidden to them by church building societies, he thought a memorial on the subject from an independent body like

the Ecclesiological Society would have a good effect. He felt, as a church restorer, very strongly upon the matter.

The President disclaimed any intention of not treating the subject seriously. The position of church building societies *qua* this question had never been formally brought before the committee, and whether a memorial on the subject would do good or harm was a matter of policy rather than of ecclesiology, as any active steps taken by them might give an air of party to it in the eyes of narrow-minded people. As a body, the Society had not pronounced on the question of chairs *versus* benches in parish churches, but that was a fair question for discussion—not to dogmatize upon. About the great utility of chairs in the naves of cathedrals there could be no question, and no satisfactory reason could be given as to the policy of proscribing them. But the subject had never been brought fully before the committee of the Society; if it had, they would have acted upon it.

Mr. Street stated that, before the last annual meeting, he brought the subject before the Society; and at the last annual meeting he again renewed the subject in an address to the members present at it.

The Rev. B. Webb said he was afraid it might be his fault as secretary that the matter had not been brought before the committee; but the apparent neglect had arisen from no want of interest in the matter, and the committee would now take it as an instruction to do something in the matter in the ensuing year.

The President.—If after the adoption of the report Mr. Street would move formally that the question of the chair-seating of churches should be taken up by the committee, he could answer that it would be unanimously attended to.

The report having been agreed to unanimously,

Mr. Street moved a resolution to the effect that it be an instruction to the committee to take some action on the question of seating churches with chairs. The question was at present under discussion in the Church Building Societies.

The Rev. W. Scott.—As to the matter of the Church Building Society, to which they all subscribed, he thought they should protest against its system in refusing grants to all churches where moveable chairs were used. That, in his opinion, would be the proper course to be adopted.

Mr. Street then altered his motion to the following effect: "That the attention of the committee of the Society be drawn to the question of seating churches with chairs, and that it be requested to present a memorial to the Incorporated Church Building Society against their standing rule on the subject of having chairs in churches."

Sir Stephen Glynne, as a member of the committee of the Church Building Society, said he had seen in the committee some symptoms in favour of the alteration of the rule in question, and he hoped that eventually the alteration would take place, though he could not say whether such would be the case or not.

Archdeacon Thorp was of opinion that it would be advisable to frame the resolution in such a manner as not to be dictatorial to the Incorporated Society.

The Rev. T. James, Canon of Peterborough, and Secretary of the

Northamptonshire Architectural Society, thought, if regard was had to the area of the church instead of the number of sittings, in estimating its accommodation, it would be well.

The Rev. Lord Alwyn Compton said that small crowded seats were often placed in churches by architects, in order to get greater grants.

After some further conversation, Mr. Street's motion was altered, and then stood thus :—"That it is the opinion of this meeting that the question of seating churches is one well worthy the attention of the committee, and that it be requested to take steps in the matter with reference to the existing rules of Church Building Societies with regard to the use of chairs and the terms of their grants."

The motion, having been duly seconded, was carried unanimously.

The Treasurer's Report, showing a balance of £85. 4s. 1d., audited by W. Elliott, Esq., and A. W. Franks, Esq., was read by the Rev. S. S. Greatheed; and it was adopted on the motion of Sir S. R. Glynne, seconded by J. F. France, Esq.

The following Report of the Sub-committee for Music was then read by the Rev. H. L. Jenner :

"The Sub-committee for Music have had no special work in hand during the past year. The music meetings, both for practice and public performance, have been regularly held; and the Motett Choir, having undergone considerable modification, amounting almost to a re-formation, will, we doubt not, continue to improve in efficiency. Let us here again offer the thanks of the Society to the members of the Choir, for their co-operation.

"The meetings for practice have been held at Carlisle House, by the very kind invitation of the Honorary Secretary of that Institution.

"A proposal, referred to in the last year's report, to hold a festival or union of choirs, in combination with our Motett Choir, has been again revived. A sub-committee has been appointed to make, if possible, the necessary arrangements for carrying out the scheme, which will obviously require much careful consideration. There have been important choir festivals during the last twelve months at Southwell, Peterborough, Lichfield, and Ely; besides smaller gatherings in various parts of the country, of which we may mention those of Truro, Wilton, and Aylesbury.

"For completeness, and steady adherence to a purely congregational standard, in the selection as well as the performance of their music, we must still give the palm to the Notts brigade of choirs. The Committee are sorry to note on the part of the Lichfield Union a tendency to revert to the florid cathedral, as opposed to the congregational, type of Church song.

"In the class of choir gatherings we may include the services held at the opening, after complete reconstruction by Hill, of the magnificent organ of York Minster; as also a like ceremonial at King's College, Cambridge, where the organ, as has been noticed in the *Ecclesiologist*, has received important additions and alterations also by Mr. Hill.

"A most important work has lately been proposed to the Committee, which if it be undertaken, will afford full scope to their energy and industry for some time to come.

"The great and increasing attention which the Plain Song of the

Church is everywhere receiving, has been the means of raising the question in the minds of many, whether the time has not arrived for issuing a new adaptation of the Church Tones to the Psalter and Canticles, if not to the whole Prayer Book. And it has been suggested by influential promoters of Choral Services that the Music Committee of the Ecclesiological Society possesses qualifications such as belong to few other bodies for approaching such a task. It is hardly necessary to observe, that the desire for a new Psalter is by no means incompatible with a sincere appreciation of the work now so universally in use, the Psalter Noted of Mr. Helmore. The exertions of that gentleman, as all are aware, have been by far the most powerful means of at once creating and maintaining the improved taste in Church Music on which the Committee have so frequently congratulated the Society. But that his work, incomparably superior as it unquestionably is to any other manual of the kind in our language, is so perfect as not to admit of improvement the author himself would be the last to maintain.

"It has been thought that greater variety is desirable in the Psalms, and especially in the Canticles. The pointing also, though generally excellent, is not done uniformly on the same principle. The *price* of the book again is urged as an objection.

"A well arranged, intelligible, and inexpensive manual, issued with the Society's *imprimatur*, and embodying the experience and the knowledge, musical and ritualistic, which have been gained during the last ten years, would, the Committee believe, be largely and thankfully accepted by Churchmen.

"If the task is undertaken by the Committee it will probably appear expedient to endeavour to gain the active co-operation of some of the many English Churchmen, not members of the Committee or of the Society, who have made Ritual Music their study.

"The Committee cannot but feel that the demand to which they have referred is one of the most gratifying of the numerous indications that a taste for the Music of the Church is making steady progress in the public mind."

After some remarks by the Rev. T. Helmore, this Report was adopted on the motion of the Rev. W. H. Lyall, seconded by S. S. Teulon, Esq.

The following six gentlemen were then elected as the original members of the Committee for the ensuing year: F. H. Dickinson, Esq., Rev. S. S. Greatheed, Rev. T. Helmore, Rev. H. L. Jenner, Rev. W. Scott, and Rev. B. Webb.

The Rev. Sir H. W. Baker, Bart., and Robert Smith, Esq., were elected Auditors for the ensuing year.

The formal business of the meeting having been thus transacted, the President said they were that night to have a discussion instead of listening to a written paper. The committee, having, of course, made ecclesiology the subject of its special study for years past, could not fail to acknowledge that there had grown up alongside of the Gothic or Pointed movement another, which had been currently, both in the public press and in private conversation, considered to be identified with it; he meant that taste in painting which was known

generally as the Præraffaellite school—a movement which had excited as much attention as any matter outside the field of politics. The committee, therefore, threw on the floor as a subject for debate that evening—"The Tendencies of Præraffaellitism, and its connection with the Gothic movement." They had not, however, pledged themselves to any opinion on the matter, and they did not ask those who were present at the meeting to pledge themselves. If any gentleman should, at the close of the discussion, propose a resolution on the subject, he should feel it his duty to decline to put it to the meeting. But he thought they might have a fair and useful discussion on the Præraffaellite movement. He wished it to be distinctly understood that what he was going to say was simply his view as an individual, and not as the President of the Society, thrown out for the purpose of starting the debate. It would take a long time if he were to discuss what was the origin of the Præraffaellite movement; but he held in his hand a periodical, which appeared about 1850, and in the first instance bore the name of the "Germ," but afterwards took the less precise title of "Art and Poetry." His attention was first drawn to it by Mr. Dyce, who asked him if he had seen a book by the young men who called themselves the Præraffaellite brethren. He said that he had not, but soon afterwards became possessed of the volume. At this period Mr. Millais' picture of the House at Nazareth was exhibited, and was the first published challenge of the new school, and was followed in subsequent years by several well-known successors. Præraffaellitism, from its first starting, had two distinct principles at work: one was a sort of mysticism, half-hieratic, half-theological, and withal chivalrous; but the other phase of the movement was a most strong and determined realism—a determination to paint nature absolutely, as naturally, or more naturally, than nature itself. When he said so, he meant that nature as seen by man was a compromise; nature must appear to every man in a different aspect. The very keen, sharp-sighted man saw a quantity of objects, whereas the short-sighted man was obliged to sum up and take general results; the minuter features did not present themselves to him. He saw just the facts of form and colour, but the details to him were unknown. So the various atmospheric effects of the same scenes were seen by different persons in different aspects. Painting accordingly best fulfilled its duty to nature by embodying the sum total of this compromise. Again: no representation could be representative of nature which did not deal with that chiaro-oscuro which was a principal element in all nature. The Præraffaellites were determined to sum up every detail, and from the accumulation of these details they expected to form a natural result. Mr. Holman Hunt's last painting, "Our Lord discussing with the Doctors," was looked upon by the Præraffaellites as the triumph of their art. All who had seen it had been struck with the perfection with which the details were worked up. It was wonderful for its minuteness; but then, was it so grouped that the SAVIOUR of the world was made the central figure? Was it not a conglomeration of wonderfully studied models? Where was there in it the glorification of one figure? There were painters of old, in Holland and

elsewhere,—Van der Helst, and others,—who knew how to combine that attention to minutest details, which was the boast of Præraffaellitism, with a perfect handling of chiaro-oscuro, and mastery of grouping. To be sure, they sometimes exercised their powers, as Gerard Dow was fond of doing, upon a battered brass pitcher. But upon Præraffaellite principles no one ought to object to the most careful treatment of a battered brass pitcher. For his own part he had no wish to depreciate them. Mr. Hunt's "*Awakened Conscience*" was a picture deserving of the highest praise. But as a fact the mystic aspect of the school had yielded to the realistic. Assuming then that intense realism is the present Præraffaellitism, is that peculiar style of painting the natural correlative of the Gothic movement? He humbly contended that it was not. He admitted it had done a great deal of good by the resistance which it had opposed to the slovenly and swaggering styles previously in vogue: but it was one thing to do good as a protest against what was wrong in academic painting, and quite another thing to be that which was absolutely good. He thought that Præraffaellitism had done good, but Præraffaellitism in itself surely was not the highest aim of art, and most especially not the highest aim of that religious art whose handmaid Gothic architecture was. Surely the very essence of Gothic architecture was the imaginative scale which it created—the production of the idea of infinity within limited space: while in Classical architecture finite and measured dimensions were the artist's aim. How then could the minute realism of Præraffaellitism accord with that architecture which was essentially imaginative and spiritual? A controversy had some time since been carried on between distinguished professors of Painted architecture as to whether the representation of foliage should be naturalistic or conventional, and he thought he had the right to claim those who supported the latter doctrine (without himself pronouncing an opinion on the question) as agreeing with him in his view of Præraffaellitism. But in another aspect of the matter, in reference to the direct connection between architecture and the graphic arts in the representation of the human form as a compromise, as all nature was, they surely should seek to embody ideal beauty; they should particularly, in representing figures of sacred personages, aim at that ideal beauty in which the Greeks were so successful, although imperfectly successful. In mediæval art on the other hand the beauty of purity and religious expression was present, although the technical grace of antique models might be absent. Accordingly he called on the art of the present to combine these excellencies. The imperfect beauty of the female figures which Præraffaellitism offered was accordingly a defect in its practice against which he protested. He had been always puzzled at the strange facial lines which that school was in the habit of employing, but in looking at a dialogue on art in "*Nature and Art*" he had discovered that it has from the first and purposely endeavoured to "break the facial line of the Greeks." He protested against this principle. The Præraffaellites were very fond of subjects from the Arthurian legends, and rightly so, but if they would paint Guenevere he called on them to represent her like Helen and not with a face which they might see on the first passer-by in Conduit Street. Still they were under a great debt of

gratitude to Præraffaellitism for knocking on the head many academic traditions of rather a stale character. But as a believer in the spiritualism of Gothic art he looked for that school of painting which was a true correlative of that movement not in Præraffaellitism, but among painters like Dyce and Herbert in England, and on the continent in Overbeck, and among painters known as the Dusseldorf school in Germany.

Mr. Burges said it struck him that the Præraffaellites had tried to do in painting all that the Cambridge Camden Society did in architecture. They went back to the first elements just in the same manner that architects were referred to the old churches; they kept to nature as the chairman wished architects to keep to old churches. The movement of the Præraffaellites began much later than that of the Gothicians. Architects have by this time learned to design, but painters are yet in their tutelage. We should accordingly now discourage panel-painting, and encourage wall-painting. In the mean time their best artists were going on as well as possible. Rossetti, Hunt, and Millais, still adhered to nature, and were improving: he expected that the world would be delivered by their labours from the conventionalism under which it had been bound. He hoped that the Præraffaellites would break the facial line of Greek face which the president so much admired, and thought that if the Venus were turned into flesh and blood, she would not be such a creature as any one here would admire.

Lord Alwyn Compton was of opinion that the Præraffaellites did not go to nature for their models, but to a type of their own which was very deficient in beauty.

Mr. Seddon remarked that it seemed to him they often made a great mistake as to what the Præraffaellites intended, and what their tenets were, viz., a protest against what was termed "slop." He thought the Præraffaellites, when they started their movement, meant to say that they were entering a protest against the system of the painters in existence at that period; they determined to paint well whatever they did paint, and they said they would go to nature for their types. Now, it was natural that young men taking the matter up in that way might run to an extreme, and thus probably lost atmospheric effect. But he thought that they themselves saw that fault, as other people saw it, and were endeavouring to overcome it; indeed, they had to a great extent overcome it, and would overcome it more and more day by day. Mr. Holman Hunt's picture for instance was a great improvement on his previous works. He thought that what the Præraffaellites meant as regarded the old painters whom they professed to follow was, not that they thought the works of Giotto and others perfect, and that they should be copied in all respects, but they thought that there was more of art in them than in the works of Michael Angelo and his followers; they did not mean to say that they would not adopt the greater knowledge of other men.

Mr. Gambier Parry thought that Præraffaellitism should be called Pre-Reynoldism, because it was a return to the pure system of colouring. Still he thought that the debate was wandering from its subject. They were that night discussing Præraffaellite art as con-

nected with the Gothic architectural movement, and that was a most important subject. The members of the Ecclesiological Society were the leaders of a peculiar phase in the developement of architecture in modern times. What was meant by originality? It was going back to nature. Præraffaellitism had done that. It had gone back to a pure system of colouring and to nature. Study was the basis of all art. And in working out the principles of painting as well as of architecture, he did not see why they should not work out a new style by going back to true principles.

Mr. Street wished to join his word in favour of the school of Præraffaellitism. He thought the chairman had a little misrepresented the real result of Præraffaellite art. The main object of the school was to do everything in the most natural manner. He could not admit that there was any incongruity in defending conventional foliage in architecture, and yet upholding the connection between the Gothic and Præraffaellite movements. He defended Mr. Boyce and Mr. Brett among Præraffaellite artists from the charge of over minute copying. After referring in terms of praise to the landscapes of Rossetti, Hunt, Millais, and other painters of the same school, Mr. Street said he thought the Præraffaellite school had been developed in precisely the same way as they had developed the Gothic movement. Such a man as Pugin (though he might not be admired in all things) taught them to think of nothing but truth in their art, and that they should do in architecture what was true and natural; and that was what seemed to be the object of the Præraffaellites. The work of the Præraffaellites seemed to have been the natural accompaniment of the Gothic movement. The Præraffaellites had a most enthusiastic love of Gothic architecture, and that surely ought to be a consideration in their favour. The only artistic memorial in favour of Mr. Scott's design for the Government Offices proceeded from a body of Præraffaellites. He expressed his own distaste for the Dusseldorf school, as being a mere dead reproduction of an old form of art. The Præraffaellites were decried for minute details; but if the walls of cathedrals and public buildings were given up to them, they would soon lay aside this fault. Instead of paying two guineas a foot for painted windows, patrons of art should encourage the Præraffaellites by commissioning them to paint their walls. The enthusiasts of the school had shown the determination to succeed in their art, by painting, gratuitously, the walls of the Oxford Union. The Ecclesiological Society would be devoting itself to the principles with which it had started, if it secured for their artists the walls of some churches, on which to develope their art. In defending Præraffaellitism, however, he did not wish to detract from the merits of other painters: for he had a great admiration for painters like Mr. Dyce and others.

The Rev. W. Scott remarked that as to the matter of *chiaroscuro*, and to the last work of Mr. Holman Hunt, one of the most striking things was that on visiting tropical climates the atmospheric effect in perspective did not exist. The objects presented themselves in a much flatter way than was the case in this country, and that might account for the want of atmospheric effect in Mr. Hunt's last picture, as well as in his *Scapegoat*. In a very warm latitude things presented them-

selves in a very flat plane. But it might be a mistake to introduce that kind of treatment in an English picture. Another matter which he wished to refer to was, that in his opinion the Præraffaellites had been very neglectful in one branch of nature, viz. drawing after the nude. He believed the Præraffaellites had a great dislike to the study of that noblest form of nature, the nude human figure. Now he thought there was a great deal of cant in that matter, and that if they were to turn their attention to that branch of nature, and do in it as much, and in as reverential and proper a spirit as in other matters, they would do well.

The Rev. George Williams coincided with what Mr. Scott had said about the absence of atmospheric effects in Palestine, and which accounted for their non-appearance in the last great work of Mr. Holman Hunt. After complimenting the view of Jerusalem by the late Mr. Seddon, he said he thought the Præraffaellite painters deserved well of the Gothicians, and that they should congratulate themselves and art on the effect produced by the operations of Præraffaellites. Præraffaellites might have committed mistakes, but he thought they owed them a very large debt of gratitude; and there was a great deal which they might do in the decoration of works of eminent architects now engaged in the production of structures, not only in this country, but even at the antipodes.

Mr. Street begged to correct Mr. Scott as to the abandonment of the study of the nude by the Præraffaellites.

Mr. Seddon mentioned other instances besides the Union Rooms, Oxford, in which certain Præraffaellite artists had attempted works on a large scale; in particular, a reredos by Mr. Jones, for S. Paul's, Brighton; and an altar-piece for Llandaff Cathedral, by Mr. Rossetti.

The President in reply congratulated the meeting both upon the great good-humour shown and upon the substantial agreement of the speakers. He ventured to say this, for there was no one however laudatory who did not acknowledge more or less that the school had fallen into peculiarities, and did not plead that they were working their way out of them. Now what he criticised in Præraffaellitism was these very peculiarities, and as soon as they were given up Præraffaellitism would come to a natural end, and its professors would simply be able and careful painters. There were certain broad distinctions of form and construction which distinguished Gothic and Classical architecture, but there was no such tangible demarcation between Præraffaellite and other painting. Personally he spoke without favour or prejudice, as the only Præraffaellite artist he had ever been acquainted with was the late Mr. Seddon, of whom none could speak without regret and admiration. In conclusion, he drew the attention of the meeting to some ivories and to a handsome jewelled cross, which were sent to the meeting by Mr. Gambier Parry; to a frontal, worked by the Ladies' Ecclesiastical Embroidery Society, for Little Cawthorpe Church, Lincolnshire; and to numerous specimens of church plate, exhibited by Mr. John Keith, silversmith to the Society, of 41, Westmoreland Place, City Road.

The meeting broke up at half-past ten.

At a Committee Meeting held immediately after the Annual Meeting, present, the President in the chair, Sir S. R. Glynne, Bart., V.P., the Rev. S. S. Greatheed, the Rev. T. Helmore, the Rev. H. L. Jenner, the Rev. W. Scott, and the Rev. B. Webb, the remaining members of the former Committee were all re-elected, and the officers were re-elected. Sydney G. R. Strong, Esq., of 108, Westbourne Terrace, Hyde Park, was elected an ordinary member. The President undertook to frame a memorial to the Incorporated Church Building Society on the subject of chairs in churches.

The following is the document which was subsequently forwarded to the Incorporated Society, with the secretary's reply :

" To the Committee of the Incorporated Society for Building and Repairing Churches.

" My Lords and Gentlemen,—The Committee of the Ecclésiological Society have instructed me, as its President, to convey to you the respectful expression of the wish of that Society, as shown by a unanimous vote at its recent general meeting, that you would take into your consideration the revision of your rules so far as they give an advantage to one method rather than another of seating churches.

" A few years ago the only method of seating churches, which was in use, was that of pews or benches, and it was therefore reasonable that your society should not have made provision for any other system. But the popularity which has followed the introduction of chairs into S. Paul's cathedral, Westminster Abbey, and other churches, has undoubtedly established the fact that chairs may now be legitimately considered as an alternative method.

" The Ecclésiological Society does not in thus memorializing the Incorporated Society desire to express any opinion upon the comparative advantages of benches and chairs. But it ventures to submit its very decided conviction that the two systems ought to be placed on a footing of perfect equality, and that the assistance rendered should be in respect of accommodation and not of the form in which that accommodation is offered—a question, as it contends, which should be left to the discretion of the church builders. At the same time it empowers me to offer one practical reason why in many cases the prohibition of chairs would operate as a serious practical disadvantage. This reason is their great cheapness in comparison with benches. I was engaged last year in seating a church which contains about 600 worshippers. An estimate was promised for deal benches of a very simple design, and the amount proved to be about £400. I then adopted chairs of the precise design and price of those which have been placed in S. Paul's cathedral, and the cost amounted to about £80. Had I adopted a still simpler form of chair I might have seated the church for a still smaller sum. This instance is sufficient to prove that in discountenancing chairs the Society may frequently drive poor localities into heavy expenses which otherwise might be obviated.

" The Committee of the Ecclésiological Society beg further to represent that they conceive that the Society's grants should be given upon a scale founded on the computed area of each church, rather than upon the alleged number of sittings. The adoption of this system would ensure perfect fairness in every case, while according to the present system the Incorporated Society must often be at the mercy of those persons who do not scruple to dress up plans with a fallacious show of sittings, of inconveniently cramped dimensions, or placed in corners of the church where seeing and hearing is impossible.

" I have the honour to remain,

" My Lords and Gentlemen,

" Your faithful and obedient servant,

A. J. B. BRADFORD HOPE."

" Arklow House, June 16, 1860.

"7, Whitehall, S.W., June 19, 1860.

"Dear Mr. Hope,—I have to inform you that the memorial from the Ecclesiological Society, with which you favoured me last week, was duly presented to this committee at their meeting yesterday. There was subsequently much discussion on the subject of chairs for churches, and a sub-committee has been appointed 'to consider the expediency of making grants' where they are introduced 'in lieu of fixed seats, and the regulations under which such grants shall be made.'

"Believe me to remain,

"Very faithfully yours,

"GEORGE AINSLIE, Sec.

"A. J. Beresford-Hope, Esq.,
"Arklow House."

The second public meeting for the season of the Ecclesiological Motett Choir was held at S. Martin's Hall, on Wednesday, the 20th of June. The programme was as follows :

ANTHEM*—"O be joyful in the LORD" *Attributed to Palestrina.*
(*From the Hymn for the Holy Communion, "O Sacrum convivium."*)

CANTICLE—"Magnificat"
(*From Marbeck's Book of Common Prayer Noted, 1st Tone.*)

HYMN*—"Miserere mei Deus" *Attributed to Palestrina.*

HYMN—"Veni, Creator Spiritus" *Hymnal Noted.*
(*From the Ancient Salisbury Hymnal.*)

MISSA—"Kyrie"
"Gloria in Excelsis"
"Credo"
"Sanctus"
"Benedictus"
"Osanna"
"Agnus Dei" } *Orlando di Lasso.*
(*From Proske's SELECTUS NOVUS MISSARUM Præstantissimorum superioris ævi Auctorum.*)

CAROL—"We have risen very early" (for May Day) *Rev. H. L. Jenner, LL.B.*

ANTHEM*—"I will give thanks" *Attributed to Palestrina.*

From the Hymn for the Holy Communion, "Panis angelicus."

CANTICLE—"Jubilate Deo" *8th Tone, 2nd Ending. (Canticles Noted.)*

MOTETT—"Quam pulchri sunt" *Palestrina.*
(*From Jewel's Madrigal and Motett Book.*)

CAROL—"Twas about the dead of night"
(*From the "Cantiones Sacre" of Nyland, A.D. 1582.*
Carols for Easter-tide.)

ANTHEM*—"Why do the heathen rage" *Attributed to Palestrina.*
(*From the Latin "Dum esset summus Pontifex," Antiphon*
"che si canta nel Vaticano per Adorazione della croce.")

CANTICLE—"Nunc Dimittis" (From Marbeck, 7th Tone.)

* These four compositions are from the "*Hymns for Four Voices*," arranged and adapted to English words, by T. Oliphant, Esq. Judging from the style, they are probably the work of some Italian composer belonging to the latter part of the 17th century.

The audience was fully equal to the average, both as regards numbers and quality. At its desire, the Motett "*Quam pulchri sunt*," and the May Day Carol were each of them repeated.

The following circular has been issued :—

“At the beginning of the present century, Church Music, as well as every other branch of ecclesiastical art, was confessedly ‘on the decline.’

“The special object of the Ecclesiological Society, in its choral arrangements, is to effect for Church Music a revival of sound principles and correct details, similar to that which within the last twenty years has happily arisen in Church Architecture, and which has been so materially aided, if not entirely originated, by this society.

“For the furtherance of this end, it was judged expedient, in the year 1852, to incorporate the Motett Society with the Ecclesiological Society. This will explain both the name of the choir, and the general character of the music performed at its meetings.

“The Motett Society was originally founded in 1841, for the purpose of reviving ‘the study and practice of the ancient choral music of the Church, understanding by this term the sacred compositions of the best masters down to the middle of the seventeenth century.’

“Having done the first part of its work well, by turning the minds of ecclesiologists to correct sources of information, and by providing, in its collection of MSS. and its published music, good models for practice, in 1849 the Motett Society rested for a while from its labours. The majority of the committee had been either removed by death, or prevented by other causes from taking any longer an active part in the affairs of the society. It therefore appeared that, as the Ecclesiological Society had latterly turned its attention to Church Music, the time was favourable to an amalgamation of the two societies into one. And after due deliberation, and on such terms as seemed to secure the carrying on the practice of the ancient music of the Church, according to the original intention of the Motett Society, minutes of incorporation were, in the year 1852, finally proposed and accepted; since which date the musical operations of the choir, (though variable both as to the numbers and regular attendance of the individuals composing it,) have been frequent and unintermitted.

“Much, however, remains to be done, if the choir is adequately to fulfil the high purpose for which it was established. There is great need of an accession of zealous and efficient members who would consider it their duty and privilege to attend the practice-meetings regularly. It is therefore hoped that all who have at heart the cause of Church Music will, if qualified, enrol themselves as members, and will use their best efforts to promote the general efficiency of the choir. All may render essential aid by contributions both of money and of Church Music.

“The plain song of the Catholic Church, and the school of music founded by Palestrina in Italy, and in England by Tye, Tallis, Byrd, Orlando Gibbons, &c., are principally practised by the choir, although the choice of music is no longer limited to any particular period.

“Three public performances by the choir are given in each year. These afford to all who are anxious for the improvement of the singing in our churches an opportunity of hearing Latin and other compositions which are not usually sung by any other musical society, and which cannot of course (in their original form) be heard in our English services, but which rank among the finest models in the world for the use of choirs in divine worship. Other music recommended for our own actual use, may also be heard at these meetings under circumstances more than usually favourable for the formation of an accurate judgment of the measure in which they are suitable and impressive for the ends proposed.

“*Members of the Ecclesiological Society* subscribe one guinea per annum, and are elected, on the nomination of a member, by the committee.

"Members of the choir are elected by the precentor and the choir committee, after having given satisfactory proof of efficiency.

"REV. THOMAS HELMORE, M.A.

"Hon. Precentor,

"6, Cheyne Walk, Chelsea, S.W.

"Rules.

"1. Meetings for practice are held at S. Martin's Hall every Monday, not being a *red letter day*, at 7.30 p.m., except during the months of January, August, September, and October.

"2. Regularity of attendance at these meetings, being of vital importance to the efficiency of the choir, is expected of all its members. Continued neglect of this rule will exclude from the choir.

"3. An annual subscription of half-a-sovereign (payable on the 24th of June) is required of all the choir, unless they are admitted by the precentor as honorary members, and an additional half-sovereign will be required as an entrance fee after the 31st October, 1860.

"Further information may be had on application to H. GEORGE COX-HEAD, Esq., Hon. Secretary, 6, Mecklenburgh Square, W.C."

ARCHITECTURAL SOCIETY OF THE ARCHDEACONRY OF NORTHAMPTON.

At a Committee Meeting, held June 11th, Edward Thornton, Esq., in the chair, the Rev. R. P. Lightfoot, of Shutlanger, and the Rev. G. W. Watson, of Weedon, were elected members. Lord Overstone has become a life-member of the society.

The secretary reported the success of the Architectural Congress at Cambridge, and of the meeting with the Lincoln Society, at Worsop. At Worsop, the greatest hospitality awaited the members who were present, and a most valuable museum, to which the collections at Clumber and Welbeck contributed, was arranged under the active superintendence of the Rev. E. Trollope. Bolsover and Roche Abbey and the neighbourhood of the Dukeries were visited, and the meeting concluded with a public dinner at Worsop, under the presidency of Mr. Tennyson D'Eyncourt.

The ground-plan for the reseating of Stoke Bruerne church was submitted by the rector, and the proposed arrangement approved.

The plans for the restoration of Church Brampton church were exhibited. Some details were objected to, but as the works were already executed, the committee deemed it unnecessary to report upon them.

The Rev. G. W. Watson exhibited a design by Mr. E. F. Law, for a new girl's school at Weedon, which was approved with certain suggestions.

It was resolved that the secretary was empowered to communicate with other architectural societies, to request their co-operation in offering a prize or prizes for the best design for a labourer's cottage for the Midland counties.

It was further resolved unanimously, "That this society, feeling the strongest interest in the proposed restoration and enlargement of S.

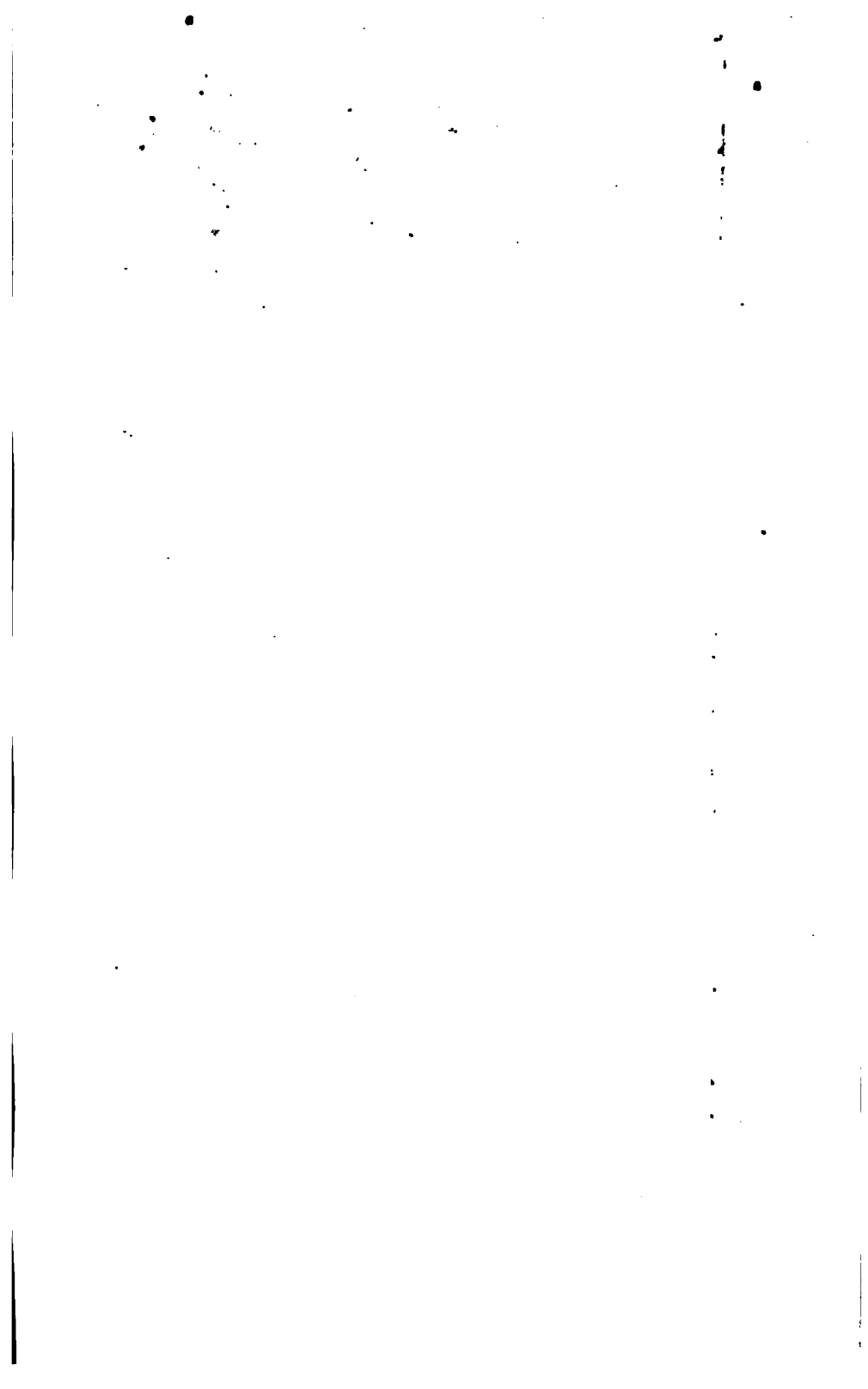
Sepulchre's church, engages to do its utmost in recommending the work to the public generally, and will endeavour to accommodate the holding of their general meeting this year to suit the convenience of the S. Sepulchre's committee, and propose to make that church the main subject of their papers and discussion at this year's meeting."

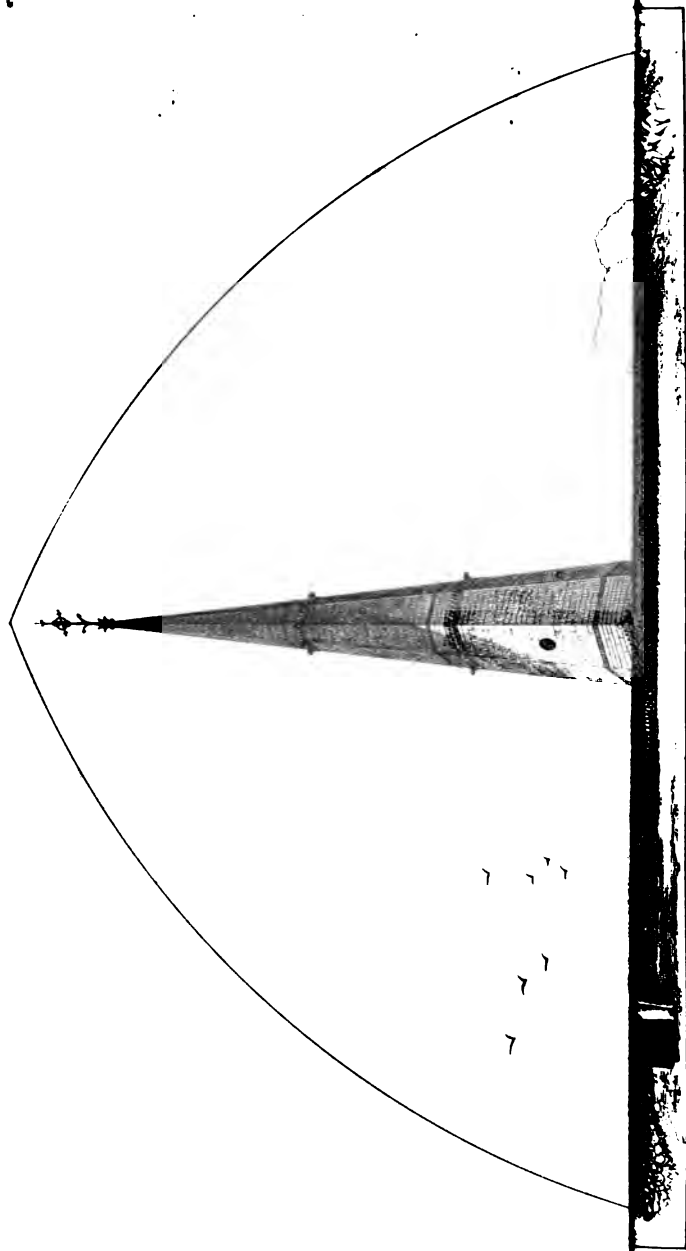
It was stated that the proposed Architectural Congress at Rugby is postponed till the spring of 1861.

It is proposed to hold an evening as well as morning meeting at Northampton, at the general meeting this year, in connection with the subject of S. Sepulchre's church.

NEW CHURCHES.

S. —, Denstone, Staffordshire.—We regard this as one of Mr. Street's happiest designs for a small rural church. The plan is most simple. There is a nave with a quasi-narthex at the west end, and a porch at its south-western extremity: a chancel ending in a three-sided apse, and on its north side an organ-chamber with a sacristy. On the north side there is a very convenient arrangement, including steps up to a circular turret,—which adjoins the junction of nave and chancel on that side,—steps down to the heating apparatus, and also a place for the sexton's tools. The arrangement of the interior is perfect; and the altar, we rejoice to see, stands forward in the apse. The whole ascent to it is by six steps. Stalls, constructional sedilia, a low stone screen, pulpit on the south side of the chancel-arch, need merely be enumerated. The chancel is higher in its roof than the nave; and as the level of the ground inclines to the east, the external effect is remarkably dignified. The apse windows—each of two wide lancets, with shafted jambs and monials under a large sexfoiled circle—are raised to a high level; and below them the massive buttresses at each angle, battening outwards, give a great idea of strength. The round turret is very ingeniously treated. In its basement is a vaulted passage, leading from the organ-chamber to the nave: above, it is reached by an external door and flight of steps. There is a newel staircase at the bottom for about six steps: then the inside is cylindrical, with hooks in the wall for steps; and above all is a belfry-stage, with a large open quatrefoil on the four cardinal sides, the capping being a lofty circular pyramid. The windows on the north side of the nave are four simple lancets set on a stringcourse, with a sexfoiled circle at the west end in the quasi-narthex which we mentioned. The west window is a large circle, with an octofoiled circle surrounded by eight loops for its tracery. On the south side there are three rich, but short, windows, of three lights, with bold tracery. Inside, the effect of the lofty chancel, with its dignified and marble-shafted apse windows, is most successful. The chancel-roof is coved and boarded; that of the nave is constructed with collar-beams and foliated braces. The chancel-arch, corbelled on shafted imposts, is richly moulded. On the north side of the chancel





*The Church of St. John in the District of Mendee
In the Parish of Christchurch, Newport, Monmouthshire.*

MESSRS PRICHARD & SEDDON, ARCHTS

the arch into the organ-chamber is foliated. Above it is a quasi-clerestory range of pierced quatrefoils, set in square-headed frameworks, with marble shafts. The south chancel-wall has a window similar to those in the apse, but longer, since it comes lower down. From the fittings, which are all of them excellently designed, we select the pulpit for particular commendation. It is circular, of alabaster, with marble shafts and inlayings of coloured marbles. The chancel-screen is made of stone and marbles of different colours, with inlayings of marble. All the minor details are scrupulously designed, and there is a lych-gate. We repeat that this is an unusually able and original design, under circumstances where novelty was scarcely to be expected.

S. James, Pentonville, London.—Mr. S. S. Teulon has designed a new church for this district. The plan—an irregular trapezium—is made to contain a chancel, 28 ft. by 20, with a square vestry on the north side, balanced by a similar half-aisle on the south, and a nave 98 ft. long, with a narrow irregular passage-aisle on each side, formed, as it were, within the buttresses, not extending to the west end. Huge galleries encumber three sides of the building, and are meant to accommodate 316 out of 1260 worshippers. These galleries are carried on slender iron shafts, and have open metal-work fronts. The church is lighted by six three-light windows on each side; each alternate window being twice the height of the intermediate ones, and carried up in a high transversely-gabled dormer. The effect is whimsical. A tower, of insufficient bulk, rises above the south chancel-aisle, square, with an octagonal belfry stage, above which there is a low spire. The belfry stage seems insufficiently lighted by a tall lancet, filled with stone tracery, on each cardinal side; nor is its base line sufficiently high to clear the ridge of the nave roof. There are, as it seems to us, some needless eccentricities in the treatment of the spire. But we reserve a fuller notice till the actual structure can be visited. There is, as is always the case with Mr. Teulon's designs, much originality and invention; but, we think, in this instance more moderation would have been better.

Christ Church, North Croydon, Surrey.—The addition of a chancel to this church, at the cost of the original founder, the Archbishop of Canterbury, must be chronicled as a remarkable sign of the times. Mr. S. S. Teulon adds a bay westward to the nave, and elongates the apsidal chancel to a good proportionate length. The western bay of the nave unfortunately contains a gallery, to which access is gained in a gabled projection on the south side. The apse of the new chancel is satisfactorily treated, architecturally; but the altar stands at the extreme end, and scarcely sufficient room is left in the sanctuary, eastward of the longitudinal benches placed in the chancel. The reading desk does not disappear in the re-arrangements.

S. John Evangelist, Maindee, Cardiff.—A new church, by Messrs. Prichard and Seddon, (already noticed at p. 208 of our last volume,) of which we are now enabled to present our readers with an external perspective from the south-west. The design exhibits some of the strong points, as well as the weak points, of the architects. Among the former we reckon a certain power of picturesque combination, and

much taste in the graceful introduction of sculpture and ornate architectural forms. The statue of the patron saint over the west door will be remarked. Among the latter we are obliged to mention a tendency to sacrifice the general architectural treatment to some particular *purpurei panni*, and also a fondness for exceptional features. In our illustration, for instance, the unusual management of the porches will be noticed; and also the superiority of the west façade, in richness and detail, to the rest. The design has less than justice done to it in the omission of the chancel. But there is great merit in the tower and spire, of these the height is 180 feet, but they are not yet built.

S. Nicholas, Monnington, Pembrokeshire.—The present church, of the ordinary Welsh type,—that is, a mere barn, with clay floor and no seats,—is to give place to an excellent, unpretending design, by Mr. Withers, to be built on the same site, but on a somewhat larger scale, at a cost of only £450, the stone being given. Mr. Withers provides, with his usual success, a nave, chancel, south vestry, and north porch, and accommodation for 76 adults, at this trifling cost. The architectural style is a very good, simple type of Early Pointed; and the arrangements are excellent. A bellcote for one bell stands over the chancel-arch, and gives character to the very plain exterior. We are greatly pleased with this unaffected design, and hope to meet Mr. Withers where he may have more scope for his powers.

S. Dogfael, Melinae, Pembrokeshire.—or what remains of it,—is a structure of thirteenth century date; but it is only a ruinous barn, without light or air, with clay floor, and only four seats. Mr. Withers proposes to build, just to the south of the present church, a new one, for £530. Here we have a small nave with south porch, and a chancel, ending in a three-sided apse, with a small vestry on the north side. The style is a plain, but good, Pointed. Towards the west end of the nave there is a good octagonal belfry, with a low spire. The west window is a large circle, filled with bold, floriated circlets. Mr. Withers has thrown great character into this very unpretentious design.

S. —, Ardamine, Wexford.—We are delighted to observe every fresh instance of the introduction of a better architectural style into Ireland. Mr. Street has nearly completed a little church for Ardamine. The site is on the sand-cliffs overhanging the sea, by the side of one of the old burial-grounds, so common in Ireland, which will be incorporated in the churchyard of the new church. The plan comprises nave with south-west porch, and apsidal chancel with north-west vestry. Provision is made for a future north aisle. The present accommodation is for 86. The arrangements are of the simplest kind, but perfectly correct. The style is early Pointed, with trefoiled lancet-lights. The west façade has two tall lancets, separated by a buttress which brackets out above, and sustains a clever octagonal bellcote, for two bells. Inside there is a good plain early chancel-arch; and the lancets of the circular apse are hooded in an internal arcade, which has shafts of Irish marble. The south façade has two couplets of plain lancets, with small trefoiled circles above. The porch has a stone roof. The north wall contains the piers and arches of a future arcade.

The windows are broad lancets, with cinquefoiled heads. The roofs are of wood; that of the chancel boarded, with a moulded tie-beam and king-post; that of the nave with collar-beams and arched braces. A certain air of massive solidity in this unpretending little design exactly suits its site. Messrs. Clayton and Bell have in hand stained glass for the apse windows.

NEW SCHOOLS, &c.

Chatham, Kent.—An important group, by Mr. Street. There is a master's house at one end. The boys' school is 49 ft. 8 in. by 18 ft., and has a class-room attached in the angle between it and the girls' school, which (43 ft. 9 in. by 18 ft.) is placed at right angles to the boys' school into which it opens. An infants' schoolroom, 34 ft. 9 in. by 16 ft. 3 in. is at right angles again to the girls' school, with which, however, it does not communicate. The material is Kentish rag, with dressings and jambs of red brick, and tracery of Bath stone. The detail is very good, the larger windows having plate-tracery. The roofs, which are tiled, are hipped at the gables. We notice, in the south-west elevation, a large three-light window, spanned and gabled by a chimney. The inequality of the ground adds picturesqueness to the design.

Mears Ashby Parsonage, Northamptonshire.—Mr. Buckridge has completed a good small and unpretending house here. It is built of the rich brown stone of the neighbourhood, quarried on the glebe land, with Colly Weston slates for the roof, and an oak porch. The total cost has been £1,160, the boundary walls and gates costing £57 in addition. We like better to see the rooms *en suite*, than, as here, wholly disconnected; and a 4½ in. wall between dining-room and drawing-room is hardly enough to prevent sound. The architectural style, an Early Pointed, is more pronounced, externally and internally, than is usual; but it is very well managed. The aspect is well contrived, and the windows seem large enough.

Denstone, Staffordshire.—A good design by Mr. Street, very compactly and conveniently planned. The windows are square-headed, with shafted monials; and the exterior is very picturesquely treated.

SECULAR AND DOMESTIC WORKS.

We are able to speak in terms of great approbation of the designs by Mr. Truefitt for a villa in the Middleton Road. The plan is remarkably well laid out, with some unusual arrangements; and the style is Pointed, boldly but unaffectedly treated. The material is brick, of two

colours. There seems to be ample light. The details are carefully studied, all the metal-work being designed specially.

Less successful, because more eccentric, is the design for another house, in Camden Road, Holloway, by the same architect. But this also is well planned; if we except the undue smallness of the library.

Mr. Truefitt has also favoured us with some other designs for houses in the same neighbourhood, of less pretension. In all of them we see much invention and ingenuity. It is refreshing to see so much variety of plan and arrangement, after being accustomed to the dull uniformity of ordinary town houses.

Mr. W. J. Hopkins has designed some cottages, which have been tendered for, without competition, at £200 the pair. Of course each house has three bedrooms. It is extremely satisfactory to see cottage building taken up so energetically, and so successfully, in every part of England.

Mr. Seddon has transformed a villa at Birdhurst, near Croydon, from an Italian appearance to an exaggerated specimen of nondescript polychromatic Pointed.

A villa, designed for Tonbridge Wells, by Messrs. Prichard and Seddon, in extreme Pointed, is scarcely to be defended from the charge of exaggeration of style. Otherwise its arrangements seem to be good.

CHURCH RESTORATIONS.

Canterbury Cathedral.—The clerestory of the eastern limb of this cathedral was formerly filled with First-Pointed glass, representing the genealogy of our Blessed Lord, each of the large lancet-windows containing two figures. The bad taste of a former generation destroyed the series; a large number of the figures being transferred to the huge Third-Pointed windows of the western transepts and west end, for which they were singularly ill-fitted. This barbarism is in course of rectification; and the three clerestory windows of the choir proper, between the two pairs of transepts, have their glass cleverly replaced, the deficiencies being made good by Mr. Austin. The third window of the great triplet in the south choir-aisle, by Mr. Wailes, is now fixed, and contains the antitypes from the New Testament of the events in the histories of Moses and Elias in the two flanking lights, so as to make the whole series significant of the Transfiguration.

S. John, Hanbury, Worcestershire.—Mr. Street is rebuilding and enlarging the chancel of this church, which is full of the tombs of the Vernon family. The nave is in a bad condition, but is not yet under restoration. A large Vernon aisle, almost square in plan, and covering the family vault, is added on the south side of the chancel. A smaller aisle, with an ample sacristy eastward of it, is added on the opposite side. The arrangements are excellent. The chancel has its levels

well treated, and has stalls and subseke. Two arches, with screens, divide it from the Vernon aisle; and on the north side there is a parclose-screen between it and its aisle, while the sacristy communicates with it by a door. The Vernon aisle is somewhat singularly, but very effectively, treated. It is divided transversely by an arcade of two into two separately gabled limbs. The result is very considerable height, and a very picturesque external appearance. Of the two contiguous gables, in the south elevation, the westernmost has an enriched unequal triplet of lancets under one hood, with a well-moulded door beneath. The easternmost gable has a small traceried circle high up, and a well-managed external tomb, under a recessed arch, below. On the other side of the church, the short chancel-aisle (used as an organ-chamber) is gabled transversely, with a large quatrefoiled circular window over a range of four trefoiled lancets. The vestry has its gable parallel with the axis of the chancel. Inside, the chancel-arch, and the lateral arches of the chancel, have all dwarf stone walls, surmounted by very elaborate metal screens. Coloured marble is plentifully used in the jamb-shafts, and in some of the courses of the cylindrical piers of the Vernon aisle; and there is more elaboration of detail in the architectural construction than is common. Thus the arris of the outer order of each arch is carved with a kind of nail-head ornament; and the spandrel spaces of the eastern triplet are ornamented with recessed floriated circles. Nor are the other details less thoughtfully managed. The pattern for the chancel pavement is exceedingly good; being composed of tiles of various colours, contrasted by bands of stone, which are incised with patterns to be filled in with cement. Incised patterns of the same kind are introduced elsewhere also, as for example, in the stone septum of the chancel-screen. The pulpit is of wood, in open framework, mounted on a massive cylindrical pier-like shaft. The chancel-roof is coved and boarded. All the others are of simple construction, with open rafters. The woodwork generally is good.

SS. Peter and Paul, Wymering, Hants.—This is a very complete restoration, or rather rebuilding, by Mr. Street. The former had nothing of interest except the Transitional arcades of the nave, which, especially on the south side, were unusually beautiful and delicate:—cylindrical shafts, with reeded capitals and slightly Pointed arches. It is a small building, comprising nave and aisles, south porch, chancel, and north-west sacristy. A small square timber bellicote surmounts the west gable. The style is good Middle-Pointed. On the south side the easternmost window of the south wall of the aisle is gabled, and is a good composition of three trefoiled lights, with a circle in the head; and the opposite window on the other side, similarly treated, is of three lights, with intersecting monials. The vestry, which is gabled longitudinally, has in its east wall a circular window, quatrefoiled, in plate tracery, and a square-headed shafted window, of two lights. It communicates with the chancel by a trefoil-headed door, as well as by an arch, fitted with a low stone wall and metal screen above. The nave is boldly roofed with moulded tie-beams and king-posts; the chancel roof is boarded. Coloured marbles are introduced very judi-

ciously; and the whole work is very completely and beautifully carried out. We observe with pleasure a picturesque lych-gate.

S. Philip, Clerkenwell, London.—The interior of this church, a big, galleried hall, in Pseudo-Pointed, has been restored, in a very simple but effective manner, by Mr. Butterfield. Open sittings, with a neat and correct *chorus cantorum*, and a low pulpit, are the principal features of the work; the distinguishing merit of which, artistically, resides in the effect of space which is produced, in spite of the retention of the galleries. The unfortunate east window compels the reredos to be unduly lowered, and we do not think that it is very felicitously coloured.

S. —, South Carlton, Lincolnshire.—A small church containing chancel, nave, and two chantries on the north of the chancel under a singularly hideous flat roof. Mr. S. S. Teulon is undertaking a restoration and enlargement of the building. He adds two aisles, that on the south side being much narrower than the northern one. He also rebuilds the south wall of the chancel with three First-Pointed lancets. The new work is satisfactory, and the arrangements are generally good; though we like to see the sanctuary-rail, where one is used, carried straight across; and we cannot approve of the introduction of a reading-desk. The new roof of the chancel is of a late type, and needlessly heavy.

S. Mary, Bonvilstone, Glamorganshire.—A restoration by Messrs. Prichard and Seddon. The characteristic local short square embattled tower receives angle pinnacles, and a low wooden belfry stage capped by a square pyramidal roof of picturesque outline. The chancel is rebuilt with a vestry and organ chamber on the north side, and a porch is added to the south side. The style adopted is a very Early Pointed, with trefoil-headed lights. The archway of the new porch is trefoil-headed.

All Saints, Mears Ashby, Northamptonshire.—Mr. Buckeridge has finished the thorough restoration of this church. It has been re-seated throughout with oak benches, and has new oak roofs; and a spacious gabled vestry has been added at the north-west of the chancel. The roofs, both of nave and aisles, externally, are of lead. The chancel has had its walls lowered to their original height, (a flat seventeenth century ceiling being removed,) and the roof raised to its original high pitch, as indicated by the old weather-mould on the east wall of the nave. The chancel-roof, as well as the roof of the new vestry, are of Colly Weston stone slates, with a ridge of red tiles. The arrangements are very good, the chancel having a longitudinal bench on each side, with subællæ; and the sanctuary (which is well-sized and well defined) having sedilia, credence, piscina, and a foot-pace. The pulpit is at the north side of the chancel-arch, and a lectern stands opposite to it on the south side. The seats are all open, but have too high backs. A few of the old fifteenth century seats, with square ends, are re-used, being placed at the west end of the south aisle. The passages of the nave and aisles are of stone, encaustic tiles being used in the chancel. Mr. Buckeridge has added a reredos, of Ancaster stone, with red Devon marble shafts, and alabaster cross, the small circles in the

upper part of the arcade being filled with inlaid patterns of marble, and the walls on either side of the altar being ornamented with patterns formed in mastic. Messrs. Clayton and Bell have filled the three-light east window with stained glass, representing the Crucifixion. The west window, also by these artists, represents All Saints. A two-light window on the south side of the chancel towards the east has been glazed by M. Lussion, with a group of the Flight into Egypt. The monial here severs the head of the ass from its body, and greatly distorts the chief figures. The cost of this restoration was about £1,200. The architectural renovations of the exterior are judicious. A Romanesque door is preserved in the rebuilt chancel; and existing windows are copied, when possible. A good new three-light window is placed at the east end. In the progress of the works, the remains of a mural painting of the Doom were found over the chancel-arch; and a simple diaper, interspersed with sundry agricultural implements, such as scythe, rake, reaping-hook, &c., was discovered on the wall of the north aisle. This was unfortunately destroyed, in spite of the architect's orders for its preservation.

S. John, White Ladies Aston, Worcestershire.—To this small church Mr. W. J. Hopkins, besides general restoration, adds a north aisle and a vestry, at its east end, on the south-west side of the chancel. The total accommodation is for 155. The new arrangements are good, the seats being all open and facing east; while the chancel has longitudinal benches. We do not see, however, why the new vestry door should open into the chancel to the west, instead of to the east, of the stalls. The pulpit is on the south side of the chancel-arch, reached by three steps from the level of the chancel. A square wooden belfry, surmounted by a tall octagonal shingled broach-spire, stands over the west end, being supported by an internal framework. We regret the disappearance of a small Romanesque window in the old north wall. A door of the same style is re-inserted in the aisle wall, but blocked up. The new work is of good Pointed style. The new arcade, of three arches, is kept very low, in order to allow of the retention of the existing roof. The arches accordingly are depressed, not very agreeably to the eye; but there is much judgment shown in the works as a whole.

S. —, Cow Honeybourne, Worcestershire.—We have already noticed the fact of this long desecrated church being restored to a fit state for Divine worship. An inspection of the working drawings, by Mr. W. J. Hopkins, enables us to speak of the work with greater detail. The north wall of the nave needed rebuilding, and the addition of a porch; and two new windows were required, one on the south of the chancel, the other on the south of the nave. Mr. Hopkins has generally suited his new work, so far as the windows are concerned, to the character of the ancient fabric. It was also necessary to renew the chancel-arch. The architectural style of the ruined church was a fair local Third-Pointed, the tower having a good belfry-stage, with embattled parapet and low angle-pinnacles. The new chancel-arch is somewhat earlier in character. It is narrow, and has corbelled impostae,—foliage on the north, and a rather ugly combination of human

heads on the south side. The new porch also affects an earlier type, and has some needless eccentricities of treatment. But the whole work is one of great interest.

Broadheath, Worcestershire.—A mere conventicle-like chapel, has been re-fitted cleverly by Mr. Hopkins, so as at least to be fit for Catholic worship. We notice a certain mannerism in the type of fixed benches followed by this gentleman.

NOTICES AND ANSWERS TO CORRESPONDENTS.

To the Editor of the Ecclesiologist.

Alnwick, June 13th, 1860.

Dear Sir,—In noticing my paper upon Brinkbourn Priory, you have erroneously attributed to me the merit of the restoration and progress there. The work is in the excellent hands of my friend Mr. Austen, of Newcastle, and this fact is mentioned in my paper.

I remain, sir,

Yours faithfully,

J. R. WILSON.

We have received a very friendly communication from Mr. Goldie in reference to our critique of his works in the Architectural Exhibition. He explains that his design for the church at Cork received the third, and not the first premium. We quote the conclusion of his letter :

“ With regard to Lanark, I feel very sensible of the justice of your remarks, but I may mention that the design of the fabric was made as long ago as 1854, and that I have done what I could to advance with the times in the later portions of the work, as for example the arrangement of the chancel, the Baptistry, the pulpit, &c.

“ You must allow me to correct you as to the form of the arches in S. Pancras church, at Ipswich. They are ‘stilted,’ but have nothing of the ‘moreque’ or horse-shoe form. The impression has probably arisen from the rough sketch which I exhibited, and which was really nothing but a ‘study’ to enable me to judge of the general effect of the apse.

“ I enclose a ground-plan of the church of S. Peter, at Phibsborough, near Dublin, from which you will at once see that the scale is not very diminutive, though I am not wholly answerable for the general idea of the plan, which has however the merit of accommodating itself to a restricted site, and of meeting the necessities of a large community of priests. The ambulatory round the apse will also explain itself, and show that at least I have not condescended to a ‘sham,’ and that a spacious vestry is provided quite beyond the walls of the church.

“ I should not have troubled you with these explanations were I not

very sensible of the high compliment you pay me by noticing my works in the *Ecclesiologist*, from which I cheerfully accept or gratefully acknowledge either adverse or favourable criticisms, as I feel sure of the spirit by which they are suggested, and appreciate the courteous tone in which they are always expressed."

We are glad to see that our correspondent ✠ approves generally of the description given in our last number of SS. Philip and James, Ilfracombe. We readily admit that there is at least room for a difference of opinion as regards the slated spire, and that it is not strictly in harmony with the other parts of the beautiful church. The construction and arrangement of the church would easily admit of improved ritualism, if there were the disposition to improve it, but not having been present at the Sunday Morning Service we were not aware of the peculiar practice mentioned by our correspondent.

Mr. C. Turner, of Southampton, has designed a credence table with much grace and originality. It is of oak, with shafted legs and some dark panels inserted in the lower part of the framework of walnut wood, and has the monogram and some other ornaments inlaid in brass.

An appeal is being made to the lovers of church architecture, by the Vicar, the Rev. Arthur Salmon, to aid the restoration of the beautifully carved aisle-roofs of Martock church, one of the most beautiful in Somersetshire, under the superintendence of Mr. Ferrey.

A sculptured reredos, to be executed by Mr. Armstead from the designs of Messrs. Prichard and Seddon, is to be added to a new church near London. Over the altar is to be a bas-relief of the Last Supper, with groups of the Entry into Jerusalem and the Bearing of the Cross on either side. The subjects want, we think, more division, and should not stand all on the same level.

We hear with much satisfaction that a design of church-like character has been chosen to replace the church of S. Andrew, Dublin, a building more like a theatre than anything else, which was lately destroyed by fire.

A further appeal is about to be made for funds for the completion of the restoration of Hereford Cathedral.

Archæologia Cambrensis.—The June number of this work contains nothing of an ecclesiastical character, but much that is valuable in connection with Cambrian archæology. The article that will probably most interest our readers is a continuation of Mr. Westwood's observations on the early inscribed and sculptured stones of Wales, with a description and illustrations of some remarkable stones built into the churchyard wall at Clydai, in Pembrokeshire, and hitherto unnoticed. Other articles concern Welsh genealogies, Breton Celts and Roman remains in Anglesey. There is also a learned discussion on the origin of the Welsh; some correspondence of Edward Lloyd, a laborious Welsh antiquary, who lived about 1700; and the continuation of Mr. G. T. Clark's History of the Earl, Earldom, and Castle of Pembroke.

We are requested to call attention to a new Anastatic Drawing Society, which has just been established. The provisional secretary is the Rev. G. R. Mackarness, Ilam Vicarage, Aashbourne, to whom all communications with regard to membership are to be addressed. The subscription is half-a-guinea annually. The drawings must not exceed 11 in. by 9 in. in size, and must be executed in Anastatic Ink, which is supplied by Mr. Cowell, Ipswich, at a trifling cost. Architectural drawings of mediæval buildings, or of modern designs (not published), will be received very gratefully by the secretary, and it is hoped that the society may prove of some use to the cause of ecclesiology by preserving records of architectural details in remote and comparatively unknown places, which otherwise might escape observation.

The Guesten Hall, Worcester.—Mr. Christian, architect to the Ecclesiastical Commissioners, has made a minute survey of the Guesten-hall, in order to report to the Commissioners upon its actual condition, and the outlay which its restoration would require. The expense of making the roof good, tying it with iron rods, patching the walls, and restoring the windows (without, however, restoring the west end, or the porch) would be about £1,700 or £1,800; if the west end be restored with the porch and turret, the cost would reach nearly to £3,000.

Received: H. P.—Edmund Sedding—Rev. R. W. Hautenville (postponed for want of room)—G.

Mr. Le Strange's paper, on the Application of Colour to Architecture, is in type, but postponed, in order that it may appear undivided, in our next Number.

THE ECCLESIOLOGIST.

"Surge igitur et fac: et erit Dominus tecum."

No. CXL.—OCTOBER, 1860.

(NEW SERIES, NO. CIV.)

ON THE APPLICATION OF COLOUR TO ARCHITECTURE.

A Paper read before the Architectural Congress at Cambridge, on Tuesday evening, the 29th May, 1860. By H. L. STYLEMAN LE STRANGE, Esq.

ESSE QUAM VIDERI.

MR. PRESIDENT,—The subject which you have done me the honour to entrust to my hands is one which for various reasons I approach with considerable diffidence.

The application of colour to architecture is a matter which has doubtless occupied the attention of many of late years, and yet up to the present time its study cannot be said to have assumed anything like a definite form, much less to have been wrought into an acknowledged science; and notwithstanding that some works have appeared on the subject, it may be asserted that no generally received laws for its guidance, or rather clearly defined general principles upon which a satisfactory practice may be based, have been established.

The architectural artist, or decorator—as he is generally called, has little to guide him beyond the ordinary rules of art, which, though perfect for the science and practice of picture painting, are not so of themselves, and indeed require to undergo considerable modification before they assist us, in this particular branch of art, which we are about to consider. It is true, certain conventionalities have been received and deduced from mediæval times, which together with the power of imitating the works of the older decorators, have been held sufficient for the guidance of the artist of the present day. It appears that each decorator has thus principally followed these guides, notwithstanding that when tested by principle they may be shown to be very insufficient, and woven them together with the fancies of his own brain. But surely if architectural decoration is ever destined to become an acknowledged branch of art, it behoves us to consider whether a definite science may not be proposed for its conduct.

Perhaps the want of this science may be owing to the circumstance of colour having been for so long a time banished from our larger buildings. It seems probable also that the art, though practised in the middle ages, never approached anything like perfection either in this or in any other country.

Another retarding fact is that as yet it has not been cordially received as an essential adjunct of architecture; and no doubt even to this day many minds do not so regard it, and even view it with distrust, partly on account of dissatisfaction produced by unsuccessful attempts, and partly on account of religious scruples.

It is to be hoped, however, that both these objections are in a fair way to be removed from before the forward progress of a branch of art, which, when properly understood and scientifically practised, is destined, I believe, to work a great change for the better in the taste of the English mind, as also in the moral training of our people.

It is also somewhat against the clear exposition of the subject, during the evening, that the absence of daylight debars us from using coloured diagrams, which however would be more befitting a lecture than a paper like the present.

Added to this I have to plead as a cause of diffidence the abundance of matter itself, which renders it difficult to keep the subject within reasonable limits without omitting the notice of the most essential points.

And finally, on a subject which is at present so undefined, there must be some fear in a hasty sketch of promulgating crude speculations instead of conclusive principles.

In consideration of such grave impediments it is to be hoped that I may receive the indulgence of the congress while I offer my humble aid in unravelling a subject apparently beset with so many difficulties.

I would observe before proceeding further, that the mere process of laying pigments on stone or wood, and the nature and choice of pigments, media, and other details of like nature, though most essential matters for the operator, cannot come under our consideration in this paper, as time would not allow of such investigations. I must however shortly allude to the different modes of using colour in architecture:—of which there are three in number:—

1. By naturally coloured stones.
2. By artificially coloured substances.
3. By surface application of pigment.

Of these there can be no doubt that the first is the most legitimate, inasmuch as it simply deals with the building materials themselves; and under this head may be ranged not only the use of coloured stones and marbles for the exterior of buildings, but also their internal use in the way of coloured shafts, mosaics, &c., which of themselves generally suggest to the artist their natural treatment. The second mode—by artificially coloured substances—includes brickwork, either for external or internal use, pottery employed principally in the way of encaustic tiles, cements used as coloured fillings in an incised pattern, various vitrified substances, &c. The third comprises all modes of applying pigments or gilding, and these may either be used on the natural material, or on grounds or plaster prepared for their reception. I do not either pro-

pose to enter into the investigation of what may be called secondary laws, such as the harmony and contrasts of colours, considering that I shall best consult the interests of art, and the objects of this congress, by confining myself to first or general principles, and by discussing merely the elements of the subject, excepting in some cases where illustration is required.

Were we inclined to take objection to a name we might, at the outset, point out a misnomer in the phrase, "The application of colour to Architecture."¹ And I trust the sequel will show that some such phrase as "The connection or union of Colour and Architecture" would have been a more correct way of stating the proposition. For unless I have very much misconceived the subject, there is no architecture without colour, nor indeed in strictness can there be: in that colour in the sense in which we have to deal with it, is but a part or an element of architecture itself. This may appear to many a bold assertion; but we have only to turn our attention to the fact that there is no colourless material in nature, hardly excepting white chalk, and we shall be compelled to accept the statement.

It would seem then superfluous, as indeed it must be on all accounts in this presence, to vindicate the union of colour with architecture; yet, as there is notoriously much misunderstanding abroad on the subject, and as many even now prefer architecture, as they imagine, without colour, it may not be useless to enter more fully into this part of the subject. Assuming then for the moment white marble, or even white chalk, to be a colourless material, I will presume that the advocates of colourless buildings are prepared to work in such materials. If they be so prepared, then the undeniable fact has to be told them, that nature will very soon colour their buildings with her sun and her rains, her mosses and her lichens. But if on the other hand they be not prepared to employ any so-called colourless substance, the answer is obvious, that they have no alternative but to build with coloured materials. However, chalk itself, much less white marble, can hardly be said to be colourless, when seen under the varying effects of light and shade, and reflected colours. Indeed a colourless white, and by a like reasoning, a colourless or unreflecting black material, could with difficulty be procured; and any building constructed with such materials, would, when finished, owe whatever beauty it might possess, apart from that of form, to the above varying effects of light.

But, it may be urged, we are not obliged to build in chalk: there is abundance of other rocks and better materials. True, but they are all coloured, and therefore will not suit a colourless mode of proceeding.

The truth is, were you to build at Mansfield or Freiburg, your colour would be of necessity red; at Penrhyn grey-black; at Cambridge white—with your neighbouring clunch; and at Pisa black and white mixed together; always presuming that you made use of the material immediately at hand. For if we are to be allowed to go where we like for our stone, some might take the liberty of going to Barnack and Purbeck, and of using those beautiful warm greys which have lent their softened tints to some of the finest works of this part of the country, and especially

¹ The subject as placed in my hands was so propounded.

to that glorious cathedral you have this day visited, whose presbytery was once a model of the union of colour and architecture.

But, as has been before stated, there is no object nor material, or hardly any, without colour in nature, and no doubt this has been designed by an all-wise Providence as a principal source of enjoyment to all His creatures. Man himself, the coats of animals, the feathers of birds, the down of butterflies, the scales of reptiles and fishes, the bodies of microscopic animalculæ, the earth, rocks, water, grass, the foliage of trees, the blush of flowers, and the bloom of fruit, the landscape, and sky, heavenly bodies, and, above all, light; all, all bear the touch of a heavenly brush, and present themselves to our admiring gaze, chameleon-like, under ever varying aspects of coloured beauty and loveliness, and even our dull building materials must be added to the category.

So far then from its being necessary to vindicate the union of colour with architecture, seeing that we cannot make use of materials to build with that do not possess that quality, it becomes difficult to conceive how man could set about the task of erecting a colourless building, to speak of it in the most charitable manner, even if there be not a dash of presumption lurking in the very thought—presumption that we may dispense with a treatment which is clearly and so universally pointed out by the finger of God.

But we must address ourselves more immediately to our subject.

If there be any one maxim less controvertible than another, it is this, that the brain of man can entertain no conception of the beautiful, except from the contemplation of nature about him, and consequently we may not generate anything in the name of art, but what may be deduced from, or find its type in nature herself. This is true in all art, and especially so in architecture, in which branch of art we must add, that not only must we go to nature for our models of both form and colour, but that we must make use of them in nature's own way; any other process would but lead us to unmeaning and worthless invention. It is according as materials and colours are used in a natural or non-natural way that taste is either produced in or banished from the work. This no doubt involves the consideration of many a seeming paradox, of some examples of which I shall have to take notice.

At the outset of our inquiry it is most important to come to a clear understanding of the exact difference between picture-painting and architectural decoration, and especially when the latter has to be carried to the representation of figure subjects, either in a window or on a wall or ceiling. This latter has too often been confounded with the former, and it has been a usual practice for an artist to treat the window, the wall, and the ceiling, as nearly as his powers of blending his materials would allow, in the same manner as he would deal with the canvass in the production of a picture, forgetting that what was natural to the one might be unnatural to the other.

In picture painting, properly so called, the artist has nothing to do with the canvass further than to use it as the flat surface on which his picture is to be painted, and it is the proper province of art in this

operation to recall to the mind of the beholder the actuality of nature. The canvass and the paint are necessary means to attain the end, but the less their presence is felt, the more we are satisfied with the skill of the artist, and hence, from the very essence of art in this case, it becomes unnatural to allow the means to obtrude, and natural to hide or disguise them.

But in architecture and its decoration the case is widely different. There it is no longer the province of art to deceive the mind of the beholder into the belief or persuasion that things such as canvass and paint are not what they really are—to produce a deception of a reality—but it now becomes its exalted duty to create the reality itself, to use stone, and wood, and glass, and paint, and let the mind feel they are their very selves still, and so to build up a structure which instead of being a deception of a reality, is the very reality which might be made the subject of the deception, or in other words, is a thing of creation. There is no part of the building which can be free from this strict law. The stone must remain stone, the wood wood, the glass glass, and the paint must be colouring matter used to decorate these substances, *i.e.*, remain paint. In no case must any material be used with a view of suggesting to the mind of the beholder that it is not what it really seems. Hence when a pigment is laid upon stone or wood, no matter whether it be to enliven the surface with a mere variety of tints, or to tell a tale of actions and events, the reality of that stone or wood must never be lost sight of. They are the prime fact: the colour and the representations are merely superficial embellishments of their substance. So also in the window; the glass is the necessary substance, necessary for the passage of light, and the fact of its existence must never be ignored by the colour or subjects placed upon it:—they must only be its subservient decoration.

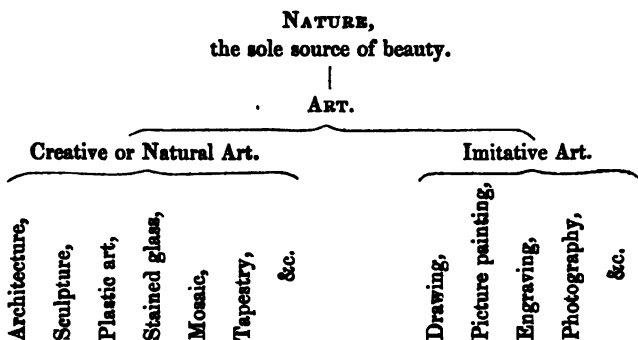
Art then has two different modes of acting upon the mind, and both should have the power of exciting sensations of pleasure by the means of beauty. But the beautiful, as has been before observed, can only be conceived by the mind of man in the contemplation of things around him, that is, in the contemplation of nature. Thus nature becomes our sole mistress and guide in art, and it is from her that art must derive its laws, whether for the one mode or the other, whether it appeals to the mind by the creations of architecture and sculpture, or by the imitative productions of picture painting.

With the consideration of sculpture I am not, properly speaking, concerned in this paper, but I may mention it in passing to point out the intimate relation it bears to the general subject. Like architecture its efforts are directed to the creation of realities. It makes use of the same materials, and is subject in all respects to the same laws of treatment: it never attempts to deceive the mind into the belief that its material is other than what it appears. As in architecture, colour rightly used becomes its legitimate finish, so in sculpture, colour may properly be used as a means of perfecting and enhancing the natural beauty of the material itself. Thus sculpture by its very nature is but a part of architecture, and architecture is but sculpture on an extended scale. The latter may be regarded as the body, the former as the finish

of its most elaborate parts; the whole combination, as in nature, demanding the quality of a coloured completion.

For the better understanding of the distinctions in art I have here endeavoured to enunciate, I subjoin a scheme or pedigree, showing the two great subdivisions under which the several branches of art must be arranged.

At the head of all stands



I must here observe that some of the arts I have placed under the subdivision of creative art, such as stained glass, mosaic, tapestry, and we may add carpeting and other architectural decorations, generally are, by the false taste of modern times, usually so treated as to range rather under the subdivision of imitative art; but in placing them as above, I particularly design to show the position they ought to assume under the comprehensive name of art.

Having, therefore, so far endeavoured to point out the difference between picture-painting, or imitative art, and the union of colour with architecture, which, like architecture itself, must be considered natural or creative art; and at the same time to show what relation these two subdivisions of art bear to each other: and having seen that architecture, together with its cognate arts,—in fact, all those ranged under the subdivision of creative art,—are so united, as to render it impossible to discuss one without touching upon another: it now becomes our business to examine, in a more detailed manner, some of the general principles which should guide the application of these arts one to another, more particularly so far as concerns the union of colour and architecture.

These principles, involving as they do the production of beauty, can only be deduced from nature, which is its only source.

Foremost, then, stands the maxim which is embodied in the motto I have placed at the head of this paper, "*Esse quam videri.*" As, however, I have already insisted upon the necessity of reality in architectural decoration, in treating upon the difference between it and picture-painting, I need not enlarge upon it here, further than to lay it down as our law without exception.

The foundation material must never be so dealt with as to have its proper nature lost sight of, and any decorative embellishment must be

added to it in a way natural to the material itself. When stone is carved into foliage, as an embellishment of some architectural form, it would be a non-natural way of treating it to copy exactly a living spray, and to work it up with colour, so as to imitate the plant with botanical precision. Such a work were better handed over to the plastic cunning of those who deal in artificial flowers, and may do very well as an imitative, though not as a natural art, and can have no place in architecture. To treat stone foliage in a natural way, care must be taken to throw it into a form which shall sufficiently call to mind the characteristic and general grace of the plant; but having done that, go no further with the carving. Let it be stone; it is still part of your wall, and, to be natural, must show to the eye its material. Do not imagine you are making a plant; that can only be done in the way which Providence has appointed,—of woody fibre, and vesicles, and sap,—by which it grows; and the mind knows all this, and it well knows also that your plant of stone does *not* grow. Your business is building a wall, and your material is stone: and do you think you may belie your occupation, and pretend to deceive the mind with unrealities? The mind is tutored too well for this; it knows nothing of things but as nature makes them, each with its proper material and in its proper way, and believes implicitly in nature, who never cheats. Shall art, then do so? Thanks to that great Intellect Who made the stones and trees, for making man's mind also, and imbuing it with the knowledge of truth and falsehood, and with power to discriminate between the one and the other! Thanks, that on this account we are not reduced to seek for pleasure in the creation of imaginative composition: we can investigate and admire the principles of beauty in natural compositions of form and colour.

The mind of man can only appreciate truth as it is in nature, and it will not appreciate it in any other way; so if pleasure is to be given by the contemplation of beauty in art, art must exhibit beauty in nature's way; and still that way is not to be carried out by making a servile imitation of nature.

Now this involves one of those paradoxes which will so constantly cross us in these investigations. Forms are to be taken from real foliage, and still the reality of the foliage is not to be imitated. The explanation is simple; the whole question is to be resolved by the test of the natural.

The paradox involves two natural things, on both of which the mind must be satisfied before it can receive the sensations of pleasure. Firstly, the object designed for the exhibition of beauty must be drawn from nature,—i. e., it must be natural, or real; and secondly, the material in which it is executed must appear in its natural or real condition.

Hence, inasmuch as two apparently conflicting principles are necessarily engaged, a convention is the only, but still the proper, solution. Actuality of form cannot exact its complete perfection, but must bend itself to the accommodation of the material. Here, then, is the explanation of the often misused phrase "conventional." Rightly understood, it is the convention or agreement between the two conflicting

principles, as above stated ; and the convention itself is one of principle, for the adjustment is made in a natural, because necessary, way. And thus, while principle is not violated, harmony is left to deal with the beauties of nature, and the mind receives an impulse of pleasure in the contemplation of the result.

There can be little doubt but that a want of knowledge of these principles is one of the causes of the many failures we see around us, and I have for that reason dwelt somewhat largely upon the point. But I think the time is not ill-bestowed, because although I have applied the line of reasoning to the question of carving in stone, i.e., sculpture, still the same principles will apply, with little more than a change of terms, to the question of colour applied to architecture in all its branches. Besides, until we have produced and understood our forms, it would be folly to proceed to the application of our colour. And moreover, we are now enabled to call to our assistance the practice of art in picture painting by way of parallelism, in which it is well known that it is impossible to represent every branch or every leaf, much less every vein and rib ; but still, when the general character is given, enough is done to satisfy the mind, which fills in the rest for itself ; so in architectural decoration, it must be held to be sufficient when the artist has struck out his first bold dash either of carving or of colour.

Another comparison with imitative art will help us to understand our present subject. In it there are three principal subdivisions, each of which must be separately studied and conquered before success can be attained, and in their proper order too. I mean, 1, form ; 2, light and shade, or *chiaro-oscuro* ; and 3, colour. And as in architecture, where there are only two subdivisions, viz., 1, form, 2, colour, so having arrived at the understanding of the general principle of the first, form, we may now venture on the question of colour with some hope of coming to a satisfactory understanding in the matter, the ground being thus cleared before us.

We will imagine then our foliage built and carved according to the foregoing principles ; we will now proceed to colour it. Let us go back to first principles.

It has already been shown how universally colour is spread over the face of creation : and, as a matter of course, everything has its own proper colour. It might therefore be inferred that our stone foliage should be painted green in order to satisfy the quality of reality ; but in that case would the reality of your material remain ?

Here then we are met by another paradox.

Green is the colour of leaves ; you have carved leaves and want to paint them, and yet you must not paint them green unless you wish to make them botanical or gaudy. Well, let us reason the matter to some conclusion at all events. Nothing is easier.

There are two things which must remain ; the reality of the foliage and the reality of the stone. We may suppose then that the reality of the foliage has already been sufficiently ensured by the address of the carver, to render it a matter of secondary import whether or no the resemblance should be increased by the application of colour. A total covering of green with botanical completeness is out of the question,

because it would destroy the reality of the stone; but a partial treatment of green, such as the delineation of central rib and veins, would satisfy our two injunctions; and hence we might leave our work with some degree of satisfaction. But let us see whether we are bound to use green at all. Much will depend upon the natural colour of the stone and the general tone desired to be given to the work. We should first consider how far it were desirable to heighten or modify the natural colour of the stone, and then we might pursue our operations accordingly. And here let me observe, I do not wish to exclude taste and feeling; no man can be an artist who does not allow himself to be biassed by such perceptions; and being, as they must be, the result of natural impressions they may generally be taken as reliable guides. I only wish to point out the principles by which we may bring our sensations to a test, and thus avoid being carried away by mere fancies or intentions. The general or dominant tone then being determined in our mind, the management of the rest of the composition will now have to be ruled by the known laws of the harmony and relations of colour; but I may indicate in a general way the kind of treatment which should be pursued.

Instead of hastily deciding upon the use of green, let us go to nature for some of her other indications. Leaves are of various colours, yellow, red, &c.; they are variously tinted and marked with different colours; and besides the ever-changing play of lights and reflections with the tints of shades and shadow, all combine to offer to the artist newly recurring effects from whence he may cull his ideas.

Supposing then that the carver has sufficiently indicated the foliage, and that the tone of the stone is such as to agree with some one of its leading effects, we may dismiss the colour green from our consideration, and adopt any of the effects I have alluded to above.

The central rib and veins drawn in red, or yellow, or brown, or a line of those colours, or even gold around the margin of the leaf to represent the play or reflection of light will finish the work in perfect conformity with the rules of natural art. It is, however, quite within the province of taste to deal with the grounds or undercut portions of carvings. They are to the sculpture what the shade is to the living tree, and should have their natural treatment accordingly. Hence we use in such positions retiring blues or greys, ever bearing in mind that the colour so laid on should be delicate and harmonious enough not to destroy the actuality of the stone. I have here been taking a simple piece of stone foliage as an example to explain the principles of both form and colour in dealing with natural or creative art. We have only to repeat the same line of reasoning, and I believe we may come to a satisfactory conclusion for any member of an edifice, whether the part be wood or stone, a flat or a carved surface.

It must be borne in mind however, that there is an essential difference between the natures of these two materials, and consequently a difference in their usage. Stone is usually stratified and should always be used in what masons call the natural bed, not only for walls and shafts, but also for the vaulting and its ribs, in such a manner that every rib may represent a vertical plane of an arch; it is therefore ne-

cessary that the system of colouring should accord with this nature, and in no wise attempt to conceal it. For the walls and shafts an horizontal treatment of colour should be adopted, and for the vaulting ribs a radiating one. Of wooden walls I need not here speak but similar reasoning would apply. Wood vaulting, however, is not uncommon, and I must point out the difference of treatment which should exist between it and that of stone.

Wood not being stratified but fibrous, with the fibres in the direction of the length, a wooden vaulting-rib partakes more of the principle of the bow than of the arch; and hence, in the application of colour to it, the truth of its longitudinal fibrous direction should not be ignored. In this case we may have our principal lines of colour or gilding in the direction of the length of the rib, but in stone this should be carefully avoided.

A similar difference of treatment should be attended to in the case of cast and wrought iron. Time will not allow me to multiply examples; but I may not omit the mention of flat wall surfaces, and especially those which are destined for subjects of figures.

The most natural way of treating flat wall surfaces is to have ashlar work laid in regular courses, and faced, and then divided out with lines of simple colour as in the Norman times, or banded with ornamental scrolls as in later styles; but there is no inconsistency in using plaster upon rubble work, and then applying the colour in the same way; because plaster, being of the nature of stone, is a legitimate preparation for the coloured finishing.

With regard to medallions of subjects on walls or ceilings, great care must be taken not to allow them to degenerate into imitative art, which would cause them to be utterly subversive of all the spirit of architecture, and be totally incongruous with its other decorations. Perhaps this is the most difficult branch of the art to deal with, owing to the love of the mind for accurate imitation; but there seems no reason why, with a jealous adherence to principles and the use of ordinary reasoning powers, any such case may not be dealt with so as to satisfy the requirements of principle and the feelings of the mind. Of course principle must be satisfied, or the mind will not be so, as we have seen. If medallions of subjects were to be treated in an imitative manner, something unnatural would be produced, and from this the mind naturally revolts.

Where is the difference between a medallion and a bunch of foliage? In principle none. The same line of argument will apply to one as to the other. Both are parts of the building, and hence must allow the natural substance of the building evidently to remain. Both borrow ornamentation from nature or natural forms, and hence so much of that natural form must be portrayed as is sufficient to recall its beauty to the mind of the beholder, but not more than is consistent with the inviolability of the foundation material. There is, perhaps, no part of the subject where it is more necessary to insist upon the application of the principle contained in our motto, because here it is that the fancy has the greater tendency to lead the mind from strict attention to the law; but if the human form is to be made the subject of architec-

tural decoration, and there is no reason in principle to the contrary, it behoves the artist to use the greatest circumspection in the treatment of his work, in order that what should add the perfection of beauty to the edifice becomes not of itself its marring element of failure.

We have not space to pursue this further, but perhaps enough has been said to point out the line of reasoning which may lead to the desired result. As instances of such ornamentation we may cite the ancient Assyrian, Egyptian, and Etruscan modes of dealing with colour in natural art; the latter particularly in its plastic creations of vases and urns. Equally good in principle are many of the examples of the twelfth and thirteenth centuries of Gothic times, though it has always been too much the tendency of Northern art to follow the uncouth drawing handed down from barbarian times.

In the early part of the fourteenth century the true feeling seems still to have prevailed, but during the fifteenth and sixteenth centuries it gradually became so confounded with the ideas of imitative art, that all principle was utterly lost.

On a review of this system of applying principles to practice in creative art, it is easy, as I have before observed, to understand what gave rise to conventionality. In fact the whole practice of creative art must be a system of conventionalities; or, in other words, a certain convention must be agreed upon to attain the desired end of uniting two apparently conflicting principles. This is what we have endeavoured to illustrate in the foregoing discussions.

Conventionality is thus the embodiment of the whole philosophy of our subject; but it is nevertheless a matter which is continually in danger of degenerating into mere fashion and eccentricities, and we must be careful not to confound it with archaic barbarities.

The subject of composition is one with which we have not space to deal. To enter into it fully would cause this paper far to exceed any reasonable bounds, but I may observe that no colourist ought to proceed with his work until he has satisfied his mind that the principal lines and masses of his subject compose themselves with and are adapted to the leading features of the building. There is as much art in blending these lines and masses as there is in the choice of the tone of colour with which they are afterwards to be embodied. Thus composition has to be studied both in reference to form as well as to colour, and to a certain extent the general laws on the subject belonging to imitative art may be considered equally to hold good in creative art. Yet these alone will not sufficiently apply without certain strict modifications particularly referable to that latter science.

When we come to practice, we shall be met with a variety of questions, such as degrees, systems, and scales of colouring. A few observations are consequently essential upon these subjects. We must remark, then, that notwithstanding the universal diffusion of colour in nature, the degree of colouring in which she usually presents herself to us is far from being high, i.e., we rarely meet with any large extent of positive colour. When such does occur, as in the effects of brilliant sunsets the rainbow, masses of gorgeous flowers, &c., it impresses the mind as something extraordinary, and is of itself an evidence of the

usual sober tone of nature. These rare effects may be considered the type of the highest degree of colouring; ordinary sunlit nature being that of the middle; and clouded nature, or nature under diffused light, that of the lowest. Any of these degrees may be chosen by the artist, and under certain conditions may be consonant with good taste. But while we should not make use of the lowest when we desire to impress the mind with the sensations of the sunny beauty of nature, so we must equally reject the highest as being inadmissible in the ordinary treatment of creative art. It thus appears that nature in her sunlit dress supplies us with the type of our degree of colouring for the general surface of our building, such as the walls and ceiling, with or without medallions of figures, the carved foliage and other salient forms: in fact for all those parts where form and colour are borrowed from the cheerful and active realities among which we live. The lower degree, or that borrowed from the effects of diffused light, affords us a type of quiet and retiring portions, such as backgrounds, and, indeed, may be more generally used where cheerfulness is not to be the prevailing idea. While the highest degree, based on the type of rare and brilliant effects, furnishes us with a warrant for the gorgeous combinations of colour appropriate to stained glass, which effects, as they are principally generated by the agency of light, have a peculiar fitness to be applied to the window or that part of architecture which is immediately and properly connected with the functions of light. These considerations explain the reason why the mind is not only satisfied with, but even delights in, the lustre of a stained glass window in juxtaposition with a sober-coloured wall, and they also show how false would be the taste to employ the highest degree of colouring on the walls and to banish it from the windows.

By systems of colouring is meant the various methods in the treatment of contrasts and harmonies which the artist has at his command. He may prefer a simple effect produced by one or two colours properly assorted to the tone of the grounding wood or stone. He may employ one in which the three primitive colours combine; or he may make use of the whole range of known pigments, and revel in their commixture and conjunction. These three systems of colouring may be denominated, low, primitive, and compound: low, as employing one or two colours; primitive, as employing the three primitive colours alone; and compound, as employing a multiplicity of colours. It must however be borne in mind, that whatever system be used, the degree of colouring may be high or low according to taste. The choice of a system is of course a matter of considerable importance to the effect of a building, and is one of the first questions to be settled, but which I need not more than allude to in the present elementary paper.

The question of scale of colour is one of the highest importance, involving as it does the consideration of its perspective effect, and as this effect is purely æsthetical upon the mind it requires a peculiar notice in this place. The effect which the colours have upon the mind through the medium of our organs of sight, is controlled by the distance at which such colour is situated from the eye, i.e., in the exact ratio of the increase of the distance, so is the decrease of the power of

the colour. Under ordinary conditions of the atmosphere, there is a usual degree of power with which colours affect the eye ; so much so, that by this degree the mind is enabled to judge of the distance of the object up to certain not very distant limits : beyond such limits all colours fade into one uniform state of neutrality. This natural principle becomes then an engine of great power in the hands of the artist for good or for evil. In imitative art, where accurate deception is required, it is necessary that each colour should be perspectively used in exact accordance with the perspective of the form ; but even here the artist has considerable latitude in the choice of his scale, resting upon the varying effects of the atmosphere ; whereas, in creative art, the choice of scale of colour becomes an essential study on other grounds, particularly where buildings are concerned, for by it the effect of the scale of the building is determined upon the mind. Thus a scale of colour too high, or one in which the perspective effect approaches nearer than the colour ought to assume to be in accordance with the actual distance of the surface on which it is laid, will have a diminishing effect upon the scale of the building ; and for an inverse reason a low scale of colour, or one whose perspective effect is more distant than the actual position of the surface, will magnify its apparent dimensions by distancing that surface. Hence the scale of colour chosen is a matter of the greatest import, as the impression of the building in its power of giving pleasure to the mind lies very principally within its province. A false scale, or one inconsiderately chosen, would utterly mar any building, the most beautiful in other respects, no matter how perfect were its proportions of form. And on the other hand a judicious scale of colour has the power to enhance the beauty of the structure by increasing the effect of its actual space.

It may be remarked that these matters of degrees, systems, and scales of colouring are all intimately connected with one another, and in order to have a clear understanding of their distinctions we may bear in mind that *Degree* of colour signifies the degree of lavishness with which colour is spread over the face of nature ; *System* of colour refers to the system chosen by the artist for the decoration of his work ; and *Scale* of colour is the scale or tone which colours present to the eye, depending upon atmospheric effects. In buildings which are finished under the dictates of the highest art, it will be found necessary to consider carefully each in its bearing upon the others. True, each will have its proper place and proper province, as for instance the interior generally will be treated with the middle degree of colouring, while the windows have the highest ; but at the same time the interior may have any of the three systems of colouring. And again, one part of the interior, as the walls generally, may be treated with a low or middle degree and system, and other parts, as medallions of figures on walls or ceilings, with a compound system, while the degree is still a middle one. In the case of stained glass we may have the highest degree and the compound system of colouring combined, and no ill effect ensue ; for as the figures are generally of a scale smaller than life, they will bear a more positive treatment, independently of the reasons I have noticed above in reference to the subject of stained glass.

I must leave these remarks for the consideration of my hearers, with the simple caution that any question which may arise as to the management of these matters, must be solved as all others in art, by the tests of natural arguments. Nothing must be left to fancy or imagination, at the risk of detracting from the perfection of form and of compromising the dignity of natural truth.

I must now bring this paper to a close, and I do so with the consciousness of having omitted various topics which might have thrown additional light upon the subject, and which for fear of unduly swelling the bulk of the paper, I am obliged to pass over; I also entertain a sense of having treated with much want of perspicuity and fulness those topics to which I have alluded. I can only pretend to have pointed out and enunciated the principles which should guide the artist in the practice of creative art, and if enough has been done to make others think for themselves, and to lead them to seek for principles instead of working upon imagination, my labour will not have been thrown away. I repeat again, I do not wish to exclude the suggestions of taste in the practice of art, but I do wish to distinguish taste from imagination, and to show how taste itself may be cultivated by principle. The mind of man may in some happy cases intuitively produce what is beautiful in form and colour without any definite knowledge of principles, and no doubt some great works of antiquity owe their origin to efforts of the sort; but I cannot divest my mind of the belief that principle has been the ruling influence in most cases of the greatest perfection, and that if we can bring the deductions of reason to bear upon our operations, we shall at least have a chance of avoiding the errors of ignorance, errors which we see daily committed around us in the name of taste and art, and of ensuring a greater amount of beauty than can be attained by the efforts of unguided fancy.

In conclusion, I would wish to observe how desirable it appears to me that architects, who are themselves eminently concerned with creative art, should so study these matters that they might be themselves the artists to decorate their own works. If there be any truth in the indissoluble union of colour and architecture, if architecture itself be a creative art, and can only satisfy the aspirations of the mind in so far as it be subject to natural principles, it must follow that the architect and the artist should be the one and the same person. Perhaps it may only be possible in rare instances for the architect to execute the work with his own hands, but in any case he ought to be the chief artist himself; and if others are employed to perform the handicraft of the colourist, they should discharge their task in obedience to the dictates of his presiding genius. He is the one who should be endowed with the prophetic eye of taste, and should jealously overwatch from the beginning, throughout all its aims, and throughout the progress of its development, his rising work, and should appreciate from its germ the finished state in all its thorough completeness of united form and colour.

ASSOCIATED ARCHITECTURAL SOCIETIES' REPORTS AND PAPERS.

Reports and Papers read at the Meetings of the Architectural Societies of the County of York, Diocese of Lincoln, Archdeaconry of Northampton, County of Bedford, Diocese of Worcester, and County of Leicester, during the Year 1859. Lincoln: W. and B. Brooke. 1860.

THE allied societies have published their combined volume for 1859 in good time. The new part forms Part I. of a fifth volume. The reports as usual open the volume. First, we have the sixteenth annual report of the Lincoln Society; then the eighteenth of the Yorkshire Society; next in order, the fourteenth of the Northampton Society, the twelfth of the Bedford Society, the sixth of the Worcester Society, and finally a list of members, without a report, of the Leicestershire Society.

The papers are less numerous than usual; but not, we think, less interesting. The Rev. Edward Trollope is the most frequent contributor, having read two papers before his own Lincolnshire Society, and a third, at Stamford, before the Northampton Society. The first of these three essays is entitled, "Shadows of the Past, connected with the History of Grimsby." It is a very able paper, and full of curious matter. Mr. Trollope finds in several of the Saxon churches of the neighbourhood traces of fire, which he attributes to the ravages of Danish invaders. Archbishop Whitgift was born at Grimsby, and his life is briefly sketched in the paper. The Rev. G. Atkinson, Perpetual Curate of Stow, follows with a more strictly ecclesiological paper on "Saxon Architecture and the Early Churches in the neighbourhood of Grimsby." He remarks on the abundance of Saxon remains, especially in the towers of churches, along the whole eastern coast of England. Tracing the derivation of the Saxon Romanesque style from the attempted imitation of Romano-British remains, Mr. Atkinson proceeds to examine existing Saxon churches, contemporaneous descriptions of Saxon buildings, and the embellishments of illuminated manuscripts of the same date. His own deeply interesting church of Stow is quoted by the writer in contradiction to Mr. Fergusson's statement, in the brief notice of the Saxon style contained in his *Handbook*, that no portion of any cathedral of that style remains. The transept of Stow church is—there can be little doubt—a part of the original cathedral of Lindsey, built at the foundation of that see in the seventh century. The original nave and choir were destroyed by the Danes in 870. The present nave was rebuilt before the Conquest, the choir by Bishop Remigius shortly after. Mr. Atkinson shows that the older nave had aisles, and that the choir had probably a south aisle. The transept is 90 feet long, and the present length of the church 150 feet. The original church is supposed to have been longer. The towers of Scatho, Clee, and Holton, all Saxon churches, are described

by Mr. Atkinson, and partly illustrated by means of anastatic drawings. And in addition, the tower of S. Peter's, Barton, and the complete Saxon church of Wittering are referred to.

After an exceedingly interesting historical paper by Mr. Trollope, on "The Danes in Lincolnshire," Mr. J. R. Walbran, in a paper "On S. Wilfrid and the Saxon church of Ripon," read before the Yorkshire Architectural Society, resumes the examination of Saxon architecture. But the essay is rather historical than artistic; and little light is thrown on the disputed origin and object of the curious crypt at Ripon, called S. Wilfrid's Needle, of which, however, a ground-plan is given.

"The Roman House at Apethorpe," is the subject of the Rev. E. Trollope's paper, read before the Northamptonshire Society. This villa is one of remarkable interest, occupying an area 230 feet by 240—a central court, surrounded by numerous irregular apartments. The ruins that have been laid open include a bath with its furnace and hypocaust, and several tessellated pavements and flue-tiles. The Rev. G. A. Poole follows with a pleasant essay on "Picturesque Building;" and Mr. J. M. Blashfield gives us a paper on "Ancient and Modern Pottery," copiously illustrated. This gentleman speaks with much knowledge of his subject. He is the owner of the considerable pottery-works now thriving at Stamford.

The Bedfordshire Society is represented by a paper, contributed by the Rev. John Mendham, called "An Account of the Life and Labours of Dr. S. E. Castell, formerly Rector of Higham Gobion." This was the learned author of the *Lexicon Heptaglotton*, the inseparable companion of Walton's *Polyglot*. Like Walton, he was educated at Cambridge, and was rewarded for his great work, (the printing of which cost him £12,000 of his patrimony,) with the Arabic Professorship, and a stall at Canterbury. The other paper published by the Bedfordshire Society is one, by the Rev. W. Monkhouse, on "The Ethnography of the County of Bedford."

Three members of the Worcestershire Society, the Rev. W. Lewis, J. Severn Walker, Esq., and W. J. Hopkins, Esq., combine in an agreeable paper, entitled "Notes, Architectural and Historical, on the churches of Hampton Lovett, S. Peter and S. Andrew Droitwich, and Salwarpe. Of the first and last of these churches exterior views are given.

Finally, the Rev. J. H. Hill publishes, under the auspices of the Leicestershire Society, some extracts from the curious "Diary of the Rev. Humphrey Michel, Rector of Blaston, and Vicar of Horninghold, 1675—1722." A more cantankerous old gentleman than this, if we may judge from his journal, has seldom breathed.

PROTESTANT ECCLESIOLOGY IN GERMANY.

We propose to gather from the *Christliches Kunstblatt* some notices of the ecclesiological progress of the Reformed Communion in Germany. The number of this periodical for July, 1859, contains views and descriptions of the *Diakonissenhaus Elisabethenstift* at Darmstadt. This building is a most commonplace design of two stories, with a basement and a high dormered roof, of the meanest quasi-Third-Pointed style, with heavy square labels over the windows. It is partly relieved by a projecting portal in the middle, which is finished with a lofty stepped gable. A small octagonal spirelet rises from the middle of the roof. In the back elevation there is an apsidal projection, of three sides, the upper floor of which forms the chapel of the institution, with a vaulted apsidal sanctuary. This chapel has its altar, on a footpace, standing on the chord of the apse. There is a pulpit against the northern jamb of the apse-arch. No further fittings are shown.

Number 16 gives the views of a new church for the Evangelical Communion at *Lauchtel*, in Mähren, Austria. This is designed in pseudo-Romanesque, and its plan is curious. It has a broad nave, separated by an arcade of three arches from narrow aisles. There is a square chancel, with its altar standing free in the middle. To the south of the chancel is a sacristy, and to the north a *Todtenkammer*, the use of which is not explained. The chancel and its appendages are treated externally as a transept; answering to which is a precisely similar transept at the opposite end of the nave. The latter is occupied as a vestibule, with a prodigious well-staircase on each side leading to the galleries. A greater waste of space and material, sacrificed to a desire for mere uniformity, we have seldom seen. The outside has large round-headed windows, with circular windows in the galleries, heavy corbel tables and cornices, and low roofs. Crosses crown each gable; and there is a campanile, rising outwardly over the west entrance. This affects Italian forms. An Italian-Gothic portal projects over the west door; and the tower is capped by a coarse octagonal spire, ending in an exaggerated cross, and rising from a projecting cornice, which has overhanging corbelled angle turrets.

In Number 21 we observe a paper—the first of a series—on the Earliest Style of Church-building, giving a full description of the Basilican type, and of those of the octagonal baptistery. This is illustrated by ground-plans of the doubly-apsidal Basilica of Reparatus, A.D. 252, (the ruins of which have been discovered at the ancient Tingitium, near Orleansville, in Algiers;) of the primitive Basilica, at Deyr-Abu-Fāneh, in Upper Egypt; of S. Croce in Gerusalemme, at Rome; and of the old Vatican Basilica. The second paper of this series, in the following number, advances to the later Basilican type of Santa Maria, in Cosmedin, of which it gives a plan. There is also an internal perspective of S. Paolo fuori delle Mura.

The concluding number for the year gives engravings of the designs for improved communion-plate, by Professor Pfannschmidt, for the Berlin Society for Religious Art in the Evangelical Church. The chalice exhibits an approximation to the right form; but its "knop" is too low. An embossed crucifix appears on its base. The two flagons are of the worst form; but a kind of pretentious Gothic detail is adapted to them. Why do they not copy the beautiful ancient chalice engraved on the following page, the original of which appears to be preserved at Plattenhardt, near Stuttgart?

A curious summary is given of the circulation of the *Christliches Kunstblatt* in 1859. The number circulated reaches 1446: of which Prussia takes 601 copies, Württemberg 217, Saxony 134, and Hanover 66. Austria takes 11 copies, France 13, Great Britain only 3, and the United States 2.

The January Number for the present year opens with a description of the new church of S. Catherine, *Callenberg*, in Saxony, for the architecture of which we have not a word of praise to bestow. The plan embraces a broad nave with ample chancel, ending in an apse, circular within and octagonal without. A thin western tower and spire, and a porch on the middle of the south side, complete the plan. Externally the constructional chancel looks absurdly small, for a large part of the ritual chancel is taken out of the nave; and a dwarf windowless apse is added under a circular window. The windows throughout are round-headed of two lights, with a shafted monial; and, under the gallery, there is a smaller similar window in the same recess with the upper one. Corbel-tables and low roofs complete the exterior. The tower is of the campanile type, but very mean and thin; and it is capped by a pinched broach spire. The arrangements show a raised altar on the chord of the apse; a pulpit on the south side of the chancel arch; a full choir; galleries at the sides and the west end, with staircases on each side of the western lobby, and on each side of the chancel.

It is a pleasure to turn to a somewhat better design, given in the March number, for a new church at *Ludwigshafen*, in Rhenish Bavaria. This is in an ornate kind of German Late-Pointed, very spidery in detail, and of mixed and impure design. The plan is a broad nave, with galleries round three sides, a small chancel ending in a three-sided apse and a west tower engaged—as usual—among vestibules and gallery stairs. The chancel is on a high level, reached by an ascent of seven steps, with a pulpit on each side of the arch communicating with the level of the chancel, that on the north side being reached from the vestry by a door pierced through the wall. The altar, on a footpace, stands *before* the chord of the apse. There is no central passage in the nave of this church, and (oddly enough) no central west door under the tower. The two west doors are at the sides of the west façade, flanking the tower. The windows are panelled, with foliated heads; and there is the usual excess of pinnacles, corbel-tableing, and cornices. The tower, which is of slender proportions, is panelled, with huge clock faces, and a low octagonal broach spire rising from among angle pinnacles.

Finally in the May number—the last which has reached us—we have a view of the new Evangelical Church at *Troyes*. This is a mere parallelogram, in pseudo-Romanesque style; with an engaged western tower, surmounted by a very low spirelet, with a sharp pinnacle at each angle of the pyramidal roof. The windows are round-headed; and the west façade shows a Romanesque door between two buttresses, which mark the engaged tower. Above the door is a range of three round-headed windows, with a circle over the middle one. The belfry-stage, standing clear of the nave ridge, has a Romanesque couplet on each face. This building is 23 metres long, 10 broad, and 10 high. There are two bells in the tower, inscribed with texts respectively from Jeremiah and the Chronicles. About these the *Espérance* tells the following anecdote. Quelques Catholiques les examinant avant qu'elles fussent suspendues, et ayant lu ces inscriptions, l'un d'eux dit, "Vous voyez bien que les Protestants baptisent aussi des cloches." "Pensez-vous?" dit son voisin. "Certainement," répliqua-t-il, "lisez donc : ne voyez-vous pas leurs noms gravés, et que celle-ci s'appelle *Jérémie*, et celle-la *Chroniques*."

M. REICHENSPERGER ON MODERN GERMAN POINTED ARCHITECTURE.

Die Christlich-Germanische Baukunst und ihr Verhältniss zur Gegenwart. VON AUGUST REICHENSPERGER. Treves, 1860.

M. REICHENSPERGER's interesting contribution to the philosophic literature of Ecclesiology is not new. In substance it appeared seven years ago in a German periodical. It was afterwards republished, then considerably retouched; nor are we astonished to find that it has reached a third edition. Few readers of the *Ecclesiologist* will be surprised to learn that a pamphlet, bearing such a title as this—*Christian-Germanic Architecture, and its relation to the present*—should require to be retouched, if not rather re-written, within seven years. If ideas have changed, if new principles have been evolved in England, so no less in Germany; and the same peaceful revolution which has stirred minds in Oxford, Cambridge, and London, has operated in an analogous manner in Munich, Vienna, and Cologne.

To England's share in this revolution the writer bears most graceful testimony, in words which we feel bound, in justice to our readers, to quote *in extenso* :—

"Before all we must mention England, where the return to the 'Gothic' art of our forefathers, but recently so deeply despised, is already a *fait accompli*. To be convinced of this, it is only necessary to look cursorily through the eighteen volumes of periodical publications of the Ecclesiological Society, or glance at the list of members of this association for purposes of Christian art, which displays the most influential names. What, however, is most to

the purpose is the fact, that everywhere we observe the tendency to adapt itself to the life and supply the wants of the present age. There is not merely the wish to appear learned, but rather the endeavour above all to make learning productive of good; and this naturally pre-supposes an amount of willing liberality, which, except in a very few cases, would form a striking contrast to the habits of our continental Mæcenates. The sums, for example, expended by a Lord Shrewsbury and a Beresford Hope on the art-objects in question, remind us in very deed of the rise of that period which beheld the forest of monumental edifices spring up, which the Vandalism of succeeding generations has thinned, but could not clear away. I have purposely placed the Ecclesiological Society in the foreground, because it owes its origin in the first instance to a *university*,—i.e., to the scientific men at whose feet the youth of England sit in the college halls of Cambridge."

(We have not space for an interesting note, contrasting the advantages of our English universities, and their comparatively mediæval course of training, with the modern professorial system of Germany; but we recommend it strongly to the notice of modern Oxford reformers.)

M. Reichensperger goes on to observe, that, in the course of the last half-dozen years,

"giant strides have been made, and the phalanx of Gothic architects has been strengthened by men who—like Burges and Clutton, the successful competitors at Lille and Constantinople—already enjoy a European fame. . . . The architects W. Pugin, the most ardent champion for Christian art, and G. G. Scott, the clever builder of the Nicolai-Kirche at Hamburg, had alone in that space completed more Gothic churches than all the architects of the continent together. But by the side of these, many other names deserve to be mentioned with honour. Such men as Hansom, Wyatt, Cottingham, Sharpe, Pearson, Butterfield, Ferrey, Hawkins, and others, [we miss some familiar names,] would laugh outright at any one who should come to them with the proposal to erect a church in the Classic-Antique, or even in the Academic-Eclectic style. Working together by the side of these men stand, or stood, glass-stainers, such as Wailes, Gibson, Chance, whose works at the Great Exhibition convincingly proved the fact, that the art of the ancients is already restored to life in all its dignity and strict severity, or at least *can* be restored; wood-carvers, too, amongst whom Rattee, for instance, in his great workshop at Cambridge, constantly employed at least fifty men in the preparation of church furniture in the best Gothic style; and again, the manufacture of coloured encaustic tiles, after ancient examples, by Minton; and lastly, the establishments of Jones and Willis, and especially of Hardman, at Birmingham, for the production of church fittings and sacred vessels, who have vied with great success to rival the best mediæval works in every material."

It is cheering to read such a passage as this, in spite of certain minor inaccuracies and omissions, because it brings home to us the conviction, that even the insular position of England, and the barriers which prejudice and difference of religion are for ever erecting between us and our continental fellow Christians, have not wholly stifled their appreciation of the progress of ecclesiastical art in this country during the last ten years; and more than this, we infer that it has even reacted upon them.

But M. Reichensperger's treatise is not all praise. On the contrary,

in spite of this great ecclesiological movement in England, and even in France and Germany, he draws a very gloomy picture of the general degeneracy of Christian art at the present day, and at times seems inclined to despair of seeing the triumph of true principles over the frivolity and aimlessness of modern taste. He waxes very bitter on this subject, and in caustic language, worthy to form the letterpress to Pugin's "contrasts," eulogizes the spirit and tone of mediæval builders, at the expense of their successors; or rather, to do him justice, it is the very atmosphere of the times which is at fault, and which, in his opinion, spreads a baneful influence over other branches of art, as well as over architecture.

The old architects suited the façades of their houses to the interiors; modern builders, on the contrary, deform the interior to suit the façade. Now-a-days the conception and the carrying into execution by no means travel on together: the works of the middle ages always present an harmonious whole, the individual parts of which grew out of the same fundamental idea. Especially is the littleness and frivolity of the times seen in ecclesiastical plate, and vestments, and other such details, where Paganism, or even "Rococo," are preferred, as models of imitation, to the glorious examples of art which have come down to us from the twelfth and thirteenth centuries.

Lamentations of this kind, not unfamiliar to our readers, form the staple of the first part of M. Reichensperger's treatise. They are couched in well-chosen language, and eminently convey the notion that the writer is not aiming merely at effect, but that he is himself deeply impressed with the degeneracy which he so forcibly depicts. He has attempted to show that modern building no longer answers to the idea of an *art*, but presents the appearance of downright anarchy and collapse. Abandoning unity of purpose, fixed principles, creative power, men fumble about among conventional forms, selected from all periods and climates, and vainly strive to conceal the inherent elements of decay by fantastic ornamentation, and meretricious splendour. Such is the severe indictment; what is to be done? Will a return to the middle ages be the remedy? This is the question which in his second chapter M. Reichensperger sets himself to answer; and that answer of course is affirmative. "Backwards" and "forwards" are relative terms, and a return to the middle ages may be in reality a step in advance. What, for instance, has been the incubus which has weighed down ecclesiastical architecture during the last century and a half? Has it not been paganism? By returning therefore to the model of the fourteenth century, we are in reality advancing from heathenism to Christianity. Such is our author's ingenious argument, which he works out more in detail.

"Stand for example in front of the cathedral of Metz, and honestly answer the question, whether the *Portail*, which classicism has erected at the western end appeals as much to our reason, our innermost emotions, and our taste, as the remaining Gothic portions of the building, or the corresponding Gothic doorways at Amiens, Rheims, Chartres, Freiburg, Strasburg, Cologne. Ask whether Nôtre Dame at Paris, or the Madeleine with its academic statues, built on the model of the Parthenon,—whether S. Paul's or Westminster

Abbey in London, &c., most stir the feelings? The answer can only be doubtful for him, in whom the last spark of perception of beauty as well as of Christian consciousness has been extinguished, to whom nothing is so objectionable as an earnest appeal to the depth, the meaning, the mighty creative power of religion."

Here we believe M. Reichensperger touches the right chord. It is after all very much a question of *religion*. We cannot of course place ourselves in the position of an ancient Greek, who had never seen a Pointed arch, or of a modern Mussulman, to whose eyes a minaret alone suggests hours of prayer, and feelings of devotion. We look back at the noble monuments of *Christian* art, which our "Gothic" forefathers left us in York, and Canterbury, and Ely, and Salisbury, and a hundred other venerable piles, and then at the cold, *classic* architectural abortions which characterize the two last centuries of dreary infidelity, and we naturally conclude, that unless some new revelation of another type of architectural beauty be specially made to us, we *must* go back to that, whose results have stood the test of so many centuries, not necessarily for every detail, nor yet in cases where the whole circumstances have been altered by the change of period, but for the great fundamental principles and laws, on which the master-builders then worked. These will be the surest correctives of the frivolity and unreality of modern building, and in proportion as these have been studied, has been the reform and development of architectural science, which has so remarkably characterized the Victorian era.

With regard to the *mode* of studying mediæval architecture, M. Reichensperger gives many useful hints. Were we to adduce all, which we think worthy of notice, we should at once translate the treatise. He is very strong upon the necessity of studying what may be called the A B C and rules of grammar of the science, of mastering the network of constructional lines, and the geometrical ground-plan of the old buildings, and not being content with gaining a general idea of their external appearance and effect.

The system of putting up contracts to public competition, and accepting the lowest offer, meets with his sternest reprobation, as alike fatal to talent, and opposed to the spirit of earlier and better times. The careful study of architecture by the clergy as a part of their professional work (so to speak), is another point very calmly and respectfully handled, the remarks on which we would willingly see in the hands of our university teachers and parochial clergy. To aid in this desired result the author suggests that collections should be made in each cathedral city of such fragments and scattered items of ancient work, as cannot find a legitimate place in some greater building, so as gradually to form museums, as it were, of Christian art. We may thankfully acknowledge the improved feeling of our age, in the fact, that in England at least, this suggestion is less needed each year that passes, though we are tempted to hazard the doubt, whether under present circumstances such treasures are not safer in public custody, than when entrusted to the tender mercies of diocesan custody, in *some* dioceses at least.

We have been lately struck by the remark of a clever modern novelist,

who in his preface deprecates criticism in the following terms: "In the event of this book being reviewed, I venture to ask whether it is possible to praise the writer or to blame him, without telling his story at second hand: as that story is written by me, the telling it fills more than a thousand closely printed pages. No small portion of this space is occupied by hundreds of little 'connecting links' of trifling value in themselves, but of the utmost importance in maintaining the smoothness, the reality, and the probability of the entire narrative. If the critic tells the story *with* these, can he do it in his allotted page, or column, as the case may be? If he tells it *without* these, is he doing a fellow-labourer in another form of art the justice which writers owe to one another?" Although M. Reichensperger is not a novelist, and his pamphlet occupies 143, instead of 1000 pages, we still feel the force of the appeal we have quoted, and though we have no thought of blaming, find ourselves inadequate to praise. We should like to see the book translated, and in the hands of all would-be ecclesiologists.

THE CHURCHES OF RUTLANDSHIRE.

(A Communication.)

SIR,—The county of Rutland, according to the candid local historian, "has no name in history, no architectural monuments of importance, no objects of great interest." To the second statement I demur, for during a short residence in the county I have met with several fine and large churches, which will well repay a visit to any one who may be in the neighbourhood.

To begin with *Oakham*, that town taking precedence as the "capital," or "chief town" of Rutland, as they say in the geography books. The church of All Saints is a fine edifice, consisting of nave and aisles, transepts, and chancel with north and south aisles, and ancient sacristy still used. At the west end is a lofty tower and spire of great beauty. This part of the church is Middle-Pointed, the nave and aisles being later. The whole has been carefully restored by Mr. Scott, and presents a very fine interior. The gas-fittings, pavement in the chancel, and new east window with marble shafts, deserve especial notice. The altar arrangements are not entirely satisfactory: the table itself is handsome and large, the frontal and hangings rich, but still there is a considerable lack of enrichment at this the most sacred portion of the church.

At present there is no stained glass, nor did I notice any very old monuments. In the churchyard every grave has been levelled, and the new memorials are all of good design; some of them very beautiful. This is a step in the right direction. The clock is almost too mediæval to be useful. The bells, six in number, have been put in thorough repair, and are very fine in tone, for I fortunately

heard a peal rung during my visit. Within the castle-yard, near the church, stands an aisled hall of late Romanesque still used for holding assizes. This is the only vestige of the castle erected by Walkeyn de Ferrars soon after the Conquest, in relation to which a singular custom still prevails. Every peer of the realm and judge, on first passing through the town, is compelled to give a shoe from one of his horses, or an equivalent sum of money, for the purchase of one to be nailed upon the castle-gate. Among many of different sizes, some of which are gilt and stamped with the donor's name, are one given by Queen Elizabeth, a splendid one by the late Duke of York, another by George IV., and one given by the Princess Victoria. The new buildings of the grammar-school and the new national schools are good of their kind. Opposite to the former is the old market-cross, and in the High-street a very richly-moulded doorway of the Middle-Pointed period is still to be seen.

To the church of SS. Peter and Paul, (a very common dedication in Rutland,) at *Empingham*, is six miles, passing through *Whitwell*. Both of these edifices are interesting, but in bad repair. The former gives a name to one of the prebends in Peterborough cathedral. It is a handsome cruciform building, externally having the appearance of a Third-Pointed edifice, but internally I found Norman and First-Pointed predominating. Against the eastern wall in each transept two altars appear to have stood; the four piscinas are still in existence. In the north transept are several shields and broken remnants of stained glass. The chief feature of this church is the tower and stunted crocketed spire, which is well placed at the west end of the nave. The broken churchyard cross is still in its place, and near it is a very remarkable altar tomb, seemingly of great antiquity.

To reach SS. Peter and Paul at *Eston*, we must retrace our steps through Whitwell, noticing, as we pass along, the picturesque little village church with its double bell gable, common to the small Rutlandshire churches. Slight restorations have been made here, and some old glass has been placed in one of the side-lancets in the chancel. The spire of *Eston*, rising above the plantations of the Earl of Gainsborough, is visible long before we reach the village. It is a very fine church, and in 1853 was thoroughly restored. The style is Middle-Pointed, and the details throughout are very rich. The woodwork is all that can be desired; but the altar arrangements are wretched in the extreme. Over the nave arches are several banners and some old armour. The monuments, though late, are fine of their kind; one especially, in memory of a Lady Bruce, is worthy of notice. The effigy is in white marble on a black marble tomb, and represents the body as lying in a shroud; the face is said to be an exact portrait, a cast having been taken after death. One stained glass window of great merit has been put in on the south side of the chancel, opposite to what ought to be the organ chamber, but which is turned into a most comfortable family pew, fitted up with fire-place, sofas, tables, and arm-chairs for the use of the earl's family. In the churchyard, from which glimpses are obtained of both the old and new manor-house, is an old matrix of a tripled canopied brass to the memory of some

mitred ecclesiastic : though whose it was, and how it came there, I could not ascertain. The churchyard is well kept and cared for, but the gravestones are all ugly, and without design. The peculiar spire is worth observation ; it springs from an octagon, and forms a design of some beauty.

At *Grestham*, (S. Mary,) the chancel has been rebuilt in First-Pointed, but the rest of the church seems in a ruinous condition, especially the fine broach tower and spire. The bells have fallen from their frames, and one of them may be observed half out of the belfry window. The nave has been fitted with open seats, and a new window inserted in the tower, all of which will be available if a thorough restoration ever takes place. The churchyard was very untidy : there were a few headstones of fair design.

S. Nicholas, *Cottesmore*, need not detain us long. It is a picturesque building, with broach tower and spire : the greater portion of the church is in the Perpendicular style, though the western end is much earlier, and in the restored south porch there is a Norman door. It is richly endowed, and ought therefore to be in a better state.

Like all Mr. Butterfield's restorations, S. Mary's, *Ashwell*, bears upon it the stamp of reality. The style is principally Middle-Pointed, and most of the windows which are of great beauty are profusely decorated with the ball-flower. The only addition is the new south porch, of large dimensions. The plan consists of nave and aisles, chancel and side-chapels, with tower at west end. The interior is very striking, and just exactly what a country church ought to be. All the seats are open, and the chancel is separated from the nave by a low screen. The altar is properly vested, and has on it the candle-sticks, but not a cross. A simple but effective reredos is formed by blocking up the lower part of the east window with inlaid marble and alabaster. The pavement of the church is especially good. The south chapel contains a very curious *wooden* figure of a Templar, and an incised slab with effigies, also two beautiful windows by Gerente ; the other chapel is used as the vestry, and contains a fine alabaster monument of an ecclesiastic in eucharistic vestments. The diapering on the chasuble is still visible. No inscription exists, but the effigy in all probability is that of the rector who rebuilt the church in the 14th century. A moulding of ball-flower had been commenced round the tomb, but only three of these ornaments are completed. This chapel is lighted by one of those square-headed Middle-Pointed windows so common in this neighbourhood, but seldom to be met with elsewhere. An example is engraved in the "Glossary of Architecture," taken from Ashby-Tolville church. The pulpit stands on the north side of the chancel arch on a stone plinth ; the new font is placed at the west end of the nave, and with its lofty canopy forms an important adjunct to the church. The organ stands in the north chapel, and is separated from the vestry by a screen.

The bells have all been hung in new frames, and are rung from the basement floor of the tower, which opens into the nave by a fine arch. The altar-linen, plate, in fact the minutest details have been attended to, and S. Mary, Ashwell, has indeed been fortunate in having such

a patron as Lord Downes, and such an architect as Mr. Butterfield. In the churchyard are several beautiful headstones, and a new cross of large dimensions overshadows them. Here may be seen two or three original mediæval gravestones, which I have seldom met with. From the picturesque lich-gate a good view is obtained of the new almshouses and model cottages by Mr. Butterfield. The former I do not like: the latter are admirable, though the material is the reddest of red bricks. A poor man said to me, "They were very convenient, but looked so hot-like." Ashwell is a station on the Syston and Peterborough railway.

Beyond *Teigh*, where the church has been rebuilt in a neat "Gothic style," we come to *Edmonthorpe* S. Michael, Leicestershire, situated near an old mansion, and forming a pleasing object as seen from the entrance of the small domain. This church is Middle-Pointed throughout, with superb windows, some square-headed. The interior has been scraped, and one of the aisles new-roofed. The rood-screen is handsome, and retains much of the original gilding. The monuments of the Smith family are large, late, and ugly.

At *Wymondham*, a mile beyond, is a large Perpendicular church, with tower and spire of an earlier date. Inside is a fine tomb of a Templar, and a most extraordinary modern fresco (Temp. Car. II.) over the chancel-arch. The subject is a colonnade in perspective, correctly drawn with the royal arms, &c., and really is a curiosity in its way.

The walk from this village to *Melton Mowbray* is anything but interesting, though on all sides the numerous towers and spires help to break the monotony. Within two miles of the town the fine central tower forms a conspicuous object. I was not able to examine the interior of this fine church as well as I could have wished. Extensive restorations have been made during the last few years, and the new east window has been very recently filled with stained glass. The names of the Bishops of Lincoln, from early times, are painted on the panelling round the sanctuary. The nave is choked up, and utterly disfigured with huge pews lined with baize, and a "three-decker" of alarming dimensions casts its dark shadow over them. The plan of the church is cruciform, and of large size. The lower stage of the tower is very rich First-Pointed, the rest of the edifice is later, including the plain clerestory and embattled parapet, which were built in the reign of Philip and Mary. Facing the east end of the church are some almshouses, founded A.D. 1620. A small museum is attached containing local curiosities, such as old wood-carving, tiles, and old books.

The Roman Catholic church in the Middle-Pointed style, constructed of brick, was one of Pugin's earliest designs.

Little Dalby, four miles from Melton, is perhaps one of the finest restorations in this district. I believe that it ought to be called a new church, constructed of old materials. It is beautifully situated on an eminence, near the picturesque mansion of Sir John Hartopp, to whom it is principally indebted for its fair proportions. Its ritual arrangements are unsatisfactory; but the architectural details, including the carving and stained glass, are excellent. Over each nave-arch are statues of angels richly carved and gilt. Several modern mural brasses

are worthy of notice. The north and south transepts are used by the family and their servants.

A dreary road, bringing back to one's remembrance the "steeples-chases," in under-graduate days, over the fens of Cambridgeshire, leads to *Whissendine S. Swithin*, a magnificent wreck. The interior is most deplorable, and seems to have reached the lowest stage of dirt and decay. The style is Middle-Pointed, with Perpendicular additions. The nave-columns are richly moulded, but sadly out of the perpendicular. To obviate this, transverse arches have been built from the aisle walls, which gives a peculiar but not unpleasing feature to the church. There are twelve roughly-carved statues forming the corbels of the nave-roof, probably meant for the Apostles. It has often struck me, that the statues of the great Pillars of the Catholic Church would form a suitable and appropriate ornament for the nave of English churches. The tower of this church is very grand, especially the western entrance; this consists of an arch of large dimensions, forming one design with the western window and doorway. A spire evidently once existed; but it probably fell when the debased chancel was constructed about two hundred years since. The ruinous state of the fabric is probably owing to a disaster of this kind. The north-transept is used as a school; the rich Middle-Pointed window is engraved in the "Glossary of Architecture." The churchyard and vicarage are all in keeping with the church. Lord Harborough is patron.

I must apologise for taking up so much of your valuable space; but as the road from Whissendine to Oakham passes through *Langham*, the splendid church of that village must not be forgotten. It is cruciform, with tower and spire at the west end. The chancel is in the poorest Third-Pointed style, almost debased; but the walls seem to be Early First-Pointed. The church has an embattled parapet throughout. The style of the nave and transepts is a conglomeration of Middle and Third-Pointed, and the ball-flower appears frequently as a string-course round the church. The tower and spire are rich First-Pointed, and the deeply-recessed belfry windows ornamented with dog-tooth moulding are superb. The interior is in a disgraceful and disreputable state. *Langham* is said to be the birthplace of Abp. Simon de *Langham*. It is a hamlet in the parish of *Oakham*.

I managed to visit *Stamford* and *Leicester* on my return to town. In both these places magnificent restorations have been carried out; but with a bold disregard to proper ritual arrangements. In almost every restored church I have visited, a decent altar is never to be seen. In many places, in the midst of carved stalls and stained glass, a small, rickety, worm-eaten table is thought good enough for the celebration of the highest act of Christian worship. The vestry-tables are always better, and an exchange might often be effected with advantage.

In the district I have described, little has been done for increasing the spiritual efficiency of the Church. *S. Mary, Ashwell*, is an exception, and there the Churchman will find all that he can desire both materially and spiritually.

Believe me to be, my dear sir,

Yours, very faithfully,

E. D. K.

THE PORCH OF WESTON IN GORDANO.

To the Editor of the Ecclesiologist.

SIR,—I am desirous of inviting the opinion of the readers of the *Ecclesiologist* upon a remarkable feature existing in the church of this parish, viz., a gallery or platform within the porch, over the entrance door, against the south wall. Evidences of a similar addition to the porch are to be found in two other churches in this neighbourhood, viz., in those of Portishead and Clapton. I have been told that this is not an uncommon feature in the county of Somerset, but I am unacquainted with any other example of it, and I know of no better means of ascertaining the fact than by sending you an account of what is still to be seen here, for publication, if you think fit, in the pages of the *Ecclesiologist*.

The style of this church, and of the others named, is Perpendicular; this, therefore, is the character of the platform to which I wish to draw attention. It is carried across the width of the porch, the ends of the two beams which support it being inserted into the side walls; and it seems as though the moulding on the front had originally been carried downward in an arched form at each end, so as to rest on corbels; as, on removing the yellow dab, square holes were found beneath the line of the front. The stone moulding of the doorway above the platform has been cut away, so that the beam next the wall rests on the projection thus formed. On the two beams the floor must have been placed; but below this there is a framework deeply moulded on the under side, which evidently contained panels. The whole of this platform was highly coloured, the red being still visible. Access to it was gained by a staircase formed in the thickness of the east wall of the porch: in the other examples mentioned the staircase is similarly placed. This at least seems to prove that the erection of the platform was coeval with that of the porch itself, unless it be said that the staircase was intended to lead to the parvise; but I think it will be admitted that this platform, from its small size, and the fact of its having a moulded front, could be no part of the parvise floor. Nor is it likely to be the old rood-loft; at least, its preservation in this way, at the time when it was banished from within the church, is improbable; for, as I stated before, the stone moulding of the doorway has been cut, to allow of its erection. If, then, I am correct in my supposition that it is neither a portion of the parvise floor, nor the rood-loft, it was probably placed there for some definite purpose connected with the niche of carved stone which remains in the wall above. A figure of the patron saint, I presume, once stood within this niche. Could the platform have been intended for the purpose of decking the image on the festival of the saint, or on the anniversary of the dedication of the church? Some kind of service may have been there celebrated.

The church is dedicated to S. Paul, according to Ecton's *Thesaurus*, and Collinson, in his history of Somerset. The village revel is an-

nally held on the 2nd of July, Visitation of the Blessed Virgin Mary. It is possible that some offering may have been made at that time in honour of the Virgin, whose image, and not that of S. Paul, might have stood within the niche.

So uncommon a relic of old times is at least curious, and deserves to be recorded; and I should be very thankful if any of the readers of the *Ecclesiologist* would kindly supply any information which may help to explain its use.

I am, sir, yours faithfully,

R. W. HAUTENVILLE.

Weston in Gordano,
July 18, 1860.

[Some measurements of the porch and of the platform would very much assist speculation as to the original object of the latter. It is more likely, we think, that it was intended for burning lights before the image, than for any kind of service. As we understand that the Somersetshire Archæological Society are about to visit the church, we hope that some further information may be afforded by some of the members.—ED.]

ON ALTAR-STEPS AND SANCTUARY-RAILS.

To the Editor of the Ecclesiologist.

DEAR SIR,—On visiting the other day S. Michael's church, Cornhill, I was forcibly struck with a thought which I hope you will allow me to express in your pages. I have often observed that even our best architects frequently fail in producing an imposing and satisfactory appearance about the altar from a bad arrangement of the steps and sanctuary-rail. Possibly in S. Michael's church this was beyond the architect's control. Overruled as his judgment was in respect of the pew-doors, and the retention of the monuments, he may not have been allowed to change the level of the floor; but it seems to me, that if he could, he ought to have fixed the altar-rails on the lowest, and not on the uppermost step. No great height is required in order to produce a good effect, if *this* is attended to. You may recollect how very well the altar looked at Christ church, Albany Street, where, if I am right, there is not any great change of level; but the rails, I perfectly remember, are kept well down, and the steps arranged inside them:—while, as an example of the opposite result, I have never seen a more complete failure than that of Christ church, Broadway, Westminster, with the altar approached by seven steps, but with the rails on the very top, shutting it in like a box. If, as is sometimes the case, the chancel or choir be raised, the evil becomes worse, for the spectators, being thereby depressed, are less able to see over the rails. And this is, perhaps, a reason why the chancel should not be too much

raised above the nave. The other essential, as it seems to me, to a dignified altar, viz., a high reredos, is well provided for at S. Michael's, though in new churches almost invariably neglected, and sacrificed to a window.

I should rejoice to see these points vigorously handled in the *Ecclesiologist*, for it is lamentable to see instances of costly churches erected by those who both appreciate and aim at a correct and dignified result, and yet spoilt by a mere blunder. I was influential, I believe, in introducing some alterations into the plans of one of the Devonport churches, in which the architect intended to have a high chancel, and then more steps visible outside the altar-rails,—but by a contrary arrangement the effect, I am told, is just what is to be desired.

I am, sincerely yours,

H. P.

MODERN ARCHITECTURE.

To the Editor of the Ecclesiologist.

DEAR MR. EDITOR.—Your correspondent A. H. seems to me not to look sufficiently at the root of the matter in his letter. He wants architects to confine themselves to the precedents afforded by “our own insular style,” apparently forgetting that art to be good must live and not go on for ever copying precedents within the confines of a few square miles of the globe. Gothic art has certain principles which must be attended to in all design, and if any particular design fulfil the conditions of these principles, it has its right to its place as a Gothic work. It is the glory of Gothic that it can do almost anything and make everything serve it. It matters not where an idea may first have birth: if it can be worked in fairly with the principles of Gothic art, its not having originated in “our own insular” abode is no more reason for its not being used than it would be for neglecting the mariner's compass, the art of printing, or any other useful invention that first saw daylight on the Continent.

I will, however, note the objections A. H. makes, and see how far they are reasonable. He objects to “constructional polychrome,” and calls it an imitation from North Italy; but he starts on wrong premises, for we have many instances of it in England in brick and some in stonework. As an instance of the latter, I may mention the Bede House, at Higham Ferrers, which has as much right to the title of “veal and ham” work as many modern churches; it being built of a local red stone and Barnack in alternate courses. Almost every old brick building we have is an instance of the former. Surely then we cannot be said to be leaving our insular traditions in working out constructional polychrome.

He tells us that the result of this is a loss of purity, and instances how seldom modern architects employ the richly moulded arches which

were so much used during the thirteenth century. This fact which he notices is undoubtedly true, but it cannot be said to be a want of purity or to have much to do with constructional polychrome. If A. H. really felt the beauty of the arch, he would feel that these deep cuttings *along* its curve were not the most pure decoration it could have, they being little more than a blind over its real construction.

The columns have in many instances been worked of a simple form, sometimes to avoid expense and sometimes really from preference: for if we keep their office in view we shall feel that they may be cut up into so many parts as to produce a feebleness of appearance which was not always avoided in mediæval times. The position of the tower is undoubtedly more varied in our time than anciently; but is there not a cause? have not we more frequently peculiar arrangements of site calling for peculiar treatment? This is a difficulty that was comparatively seldom experienced by our predecessors, and on that account we find their plans more uniform than ours are.

I was surprised to read the charge of frequent adoption of the cruciform plan in modern churches—especially as it has been so much discussed as to whether it is even *legitimate* under our present ritual arrangements. Mr. Scott, who sticks more closely to insular precedent than any other of our leading men, has adopted it at Doncaster because he had to conform partly to the old features. I do not know why he used it at Haley Hill, but there are not many other modern churches that have the thorough cruciform plan.

The peculiar arches A. H. describes I have never seen, and so shall forbear commenting on them.

The apsidal termination is a feature which will, I think, stand the test of comparison with the more common square end of our own English Church. It was all very well of the Cambridge Camden Society, in its Handbook of Ecclesiology, to say that at present it could not be too carefully avoided; but that time has now passed. Then no one had half studied English architecture, and until we were thoroughly acquainted with that, it was folly to begin grafting on features which, for aught we knew, might be at variance with it.

Now, however, we ought to know, and do know, more of our native architecture, and are in a position to judge whether the apse agrees and harmonizes with it or not. As far as beauty goes there can be no doubt about it, and the inconvenience of having unused corners cut off is not very great, while the loss of a large east window which (excepting when filled with stained glass) is frequently painfully glaring, is amply compensated for.

To return to the root of the matter. If art has life, it must grow. As a tree makes fresh wood year by year, so must art if it will keep itself from premature decay. When first Gothic art was studied some few years ago everything had to be learnt, and the only way to keep from the most egregious blunders was to keep most closely to *precedent*. But we have now been learning for some years, and surely we are not always to be kept in leading-strings. We must leave off the servile copyism of childhood, and endeavour by the honest labour of manhood to produce things worthy of our toil.

W. M. F.

LLANDAFF CATHEDRAL.

To the Editor of the Ecclesiologist.

SIR,—Permit me to make a few observations on the remarks of "A Member of the Committee of the Ecclesiological Society," appended to my letter on the Western Towers of Llandaff Cathedral.

The committee member must have understood my communication in a very imperfect manner if he can suppose that I intended to affirm "that no cathedral should be restored without two similar western towers or spires," and I perfectly agree with him that there is nothing in what he denominates my "special type" to induce its undeviating adoption. In the list of cathedrals which he has given, the first half (with two exceptions, Worcester and Exeter) have *western towers*; in the second, Salisbury, Norwich, Oxford, and Chichester, have *central spires* only, S. Alban's only a central tower, Peterborough a *central tower* or lantern, and the west front flanked with *two* towers on which are small spires of later date, Wells a central and two western *towers*, Ely a splendid western *tower*, and the central octagon now about to be restored. Hereford, omitted in the list, *has* a tower in the centre, and *had* another at the west end, which fell in 1786.

Here, then, we have sufficient variety to satisfy the most ambitious of novelty, but *not a single instance* of a cathedral having a tower and spire simultaneously at the west end, or of a central spire and western towers. I may, therefore, boldly affirm, that to erect a south spire at Llandaff in conjunction with the existing northern tower, would be an "unusual deviation from Anglican church architecture." Such a deviation might be in perfect accordance with the taste of the "Committee Member," but he must admit that it would be to enter a "new era" of ecclesiastical taste, subverting an established rule of "our" mediæval architects, the maintenance of which is sanctioned by every existing edifice in this country, and therefore can in no fairness be denominated "narrow-minded and mischievous." I am by no means insensible to the monotony of the long line of roof in Llandaff, and that it is desirable to break such a "perpetuity of its horizontal line," but as Mr. Freeman well remarks, "For the effect of the whole church, next to a central tower, a pair of lofty western ones, with tall spires, would have been most desirable."

In conclusion, it may be that there is a tendency at present to look with considerable favour upon the peculiarities of French architecture, and in many cases to prefer them to our own. I have no wish to dispute the taste of those who do so, only premising that I can have little sympathy with the abolition of any *national* architectural taste, consecrated in this kingdom by the practice and approbation of previous ages.

I remain, &c.,

A MEMBER OF THE OXFORD ARCHITECTURAL
SOCIETY.

Feb. 10th, 1860.

[The above letter would have appeared much sooner in our pages but for the severe illness and numerous engagements of the gentleman who had undertaken to reply to it. Our correspondent is so worthy of a fair hearing, that we no longer delay publishing his letter. His opinion about the west façade of Llandaff cathedral deserves all consideration, though we ourselves do not agree with it. There is a great deal to be urged on his side of the question, in favour of a rigid adherence to English architectural precedents. But, as we have often said, the time has come when, in our opinion, our architects—or at least some of them—may run alone.—ED.]

THE RESTORATION OF S. MARY, STONE, KENT.

To the Editor of the Ecclesiologist.

DEAR MR. EDITOR,—I gladly avail myself of your offer to allow me space for a few lines of appeal to the sympathy of your readers on behalf of the restoration of Stone church.

I hope the merits of the building are so well known to all students of English art, as to make it unnecessary to say much on this head. It is, I think one may almost say, the most perfect and the most beautiful thirteenth century village church of which we can boast. It has been fortunate, too, above most works of the same age, in remaining almost unaltered throughout the Middle Ages: the only additions to the thirteenth century fabric being the steeple at the west end, the western bays of the aisles, and a sixteenth century chantry against the north wall of the chancel. The dimensions of the church are fine, and the care with which the decorations and mouldings are increased in beauty and richness as they approach the chancel is almost unique.

The state of the building before the restoration commenced was this. The nave and aisles were finished inside with flat plaister ceilings, seated with mean pews, and the walls covered with plaister and whitewash. In the chancel the walls had been lowered some five feet, the windows were poor insertions of the fifteenth century, and the only evident relic of the original work was an arcade all round the lower part of the walls, the spandrels of which contain some of the best sculpture of foliage with which I am acquainted. The east window of the north aisle was blocked up by the roof of the Wylshyre chantry. The floor of chancel and nave was level throughout; and the whole internal effect of the church was about as much damaged as it well could be—thoroughly cold and squalid.

We have already effected a vast improvement in the interior, and had we the requisite funds we should be able, without any difficulty, to restore it as nearly as possible to its original state. We have opened the old roof over the nave and aisles (which though not the original roof, is

of steep pitch and fair character, dating probably from about A.D. 1400.) We have taken down a modern lean-to roof over the north chantry, and substituted a flat roof for it, so as to allow of the restoration of the east window of the north aisle, and the opening of a newly discovered window in the chancel. We have stripped the internal walls of their coat of plaster, and we find that the walls generally are lined very carefully with chalk, on which considerable remains of painting of various dates have been found. These will all be scrupulously preserved, and in part (I hope) restored. The lower part of the aisle wall is built roughly with flint, and the chalk lining commences with a course below the stringcourse under the aisle windows, on one portion of which I discovered, I am glad to say, sufficient traces of a running border of thirteenth century foliage to allow of its complete restoration. A border is also carried round the chancel arch, but I doubt whether this is quite so early. On the north aisle wall we find a painting of the Blessed Virgin and our Lord, and two other subjects which I have not yet made out clearly. The clearing off of the plaster disclosed also some architectural features of which no trace had before existed. These are; 1st, two very beautiful quatrefoils (filled in with exquisite foliage, and covered with the original painting) one in either spandrel of the chancel arch. 2nd, a portion of a fine wall arcade in the south aisle. This seems to have been altered very soon after it was originally erected, and we found a portion of a similar arcade built up in one of the chancel walls. 3rd, (and this is the most important discovery) I have found enough of one of the original chancel windows to allow of its complete restoration. There was no trace of any original chancel window; and the only chance of finding one seemed to be in the bay against which the fifteenth century chantry had been built. Here accordingly I cut into the wall, and was rewarded by finding the jambs and monials in their places, and sufficient of the tracery to show clearly the exact character of the whole. The jambs and monials are adorned with detached marble shafts, and the detail is all so rich and so good that I suppose it would be difficult to find a more noble example of thirteenth century work. It is interesting, too, as showing that the same increase of decoration from west to east, which I have noticed in the nave, was continued on into the chancel. The windows at the east of the aisles are very ornate, but the window I have found in the chancel is much more so. The flat roof which we have put on the Wylshyre chantry will allow of this noble window being completely restored and the upper part reglazed. 4th, besides these discoveries, we find great numbers of wrought stones used for filling in the walls where they have been taken down and rebuilt: at present I have looked in vain among them for any remains of the groining. The chancel was intended for groining undoubtedly; and judging by the existence of a flying buttress on the north side, and by the large size of the other buttresses, I can hardly doubt that the groining was erected. Yet, if it was taken down at the time the chancel walls were lowered and the chantry built, one would have expected, and could hardly have failed, to find extensive remains of it. It *may*, however, have been executed in wood; and if so, I should not expect to see any

traces of it, for we have found pretty good evidence that there has been a fire in the church which must have destroyed the roof, and would also have destroyed any wooden groining. The traces of fire are seen on the tower walls where the stone is evidently reddened by its action, and in the upper part of the walls we find considerable portions of melted lead, which leaves no doubt that the roofs have been burnt. This fire must have occurred at some time between the erection of the tower and that of the existing roof over the nave—probably circa A.D. 1450 to A.D. 1500—and in the general “restoration” which it necessitated, I suppose the present chancel windows were inserted, and the old north chancel window half destroyed and then blocked up.

The work now in hand consists of 1st, proper provision for the accommodation of the parishioners (in open seats), the repairing and warming of the church, and the restoration of the ancient vestry on the north of the chancel, for which the funds are already provided; and 2ndly, the restoration, as far as funds will admit, of all the ancient architectural features of the building. This restoration is, as I have shown, no guess work: we have now the most exact information on almost every point as to the original design of the portions which have been destroyed or mutilated, and we are able to guarantee, therefore, a purely conservative restoration. For the accomplishment of this, however, large funds are necessary; and these cannot be raised in the parish itself, where the rector has already contributed a year's income to the work, where the parishioners have given a rate and some subscriptions, and where the architect gives his help as a labour of love. I venture, therefore, to appeal on behalf of this most interesting work to all admirers of thirteenth century art; more especially do I appeal to Kentish ecclesiologists and to the Kent Archaeological Society, and I shall be most glad at any time to explain either here or on the spot the works which we hope to execute. They are briefly, the restoration of the chancel windows, a new chancel roof, the restoration of the groining in wood, and the in-darating of all the carved stone work with the composition which has been so successfully applied by Mr. Scott to the similarly decaying stonework at Westminster Abbey.

These are all works as to the propriety of which I suppose there cannot be two opinions, and the completion of which would restore to us the best village church of its date in very nearly all its original beauty.

I need only say that any subscriptions to the work which may be sent to the Rev. F. W. Murray, Stone, near Dartford, or to myself, shall be most carefully applied to the works I have described.

I remain,

Yours very faithfully,

GEORGE EDMUND STREET.

33, Montague Place, Sept. 24, 1860.

FAST OR SLOW.

MY DEAR MR. EDITOR,—As the *Ecclesiologist* is a proper medium for the discussion of questions relating to the ritual of the Church, I send you some thoughts on a point which has often attracted my notice.

There is, as we all know, considerable difference of opinion as to the pace which ought to be used in various parts of the Service. I hope we shall be able to come to just conclusions on this subject through the use of those means to which we should resort on any other question concerning Church art or ritualism, namely, religious and rational consideration, without too much regard to the practice of one party or another.

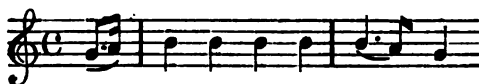
The subject naturally divides itself into two branches, one relating to the singing of hymns, where the duration of each note can be measured by the metronome, the other relating to the chanting or reading of the prayers, and other portions of the service, where musical inflexions are not used. I need not say much about chanting with inflexions, or about the performance of anthems and similar compositions, because my present object is rather to investigate principles than to apply them to details.

It is desirable to get rid of every prejudice connected with the words which stand at the head of this letter, especially as a slang use of them has prevailed for some years. This may be done by considering how far rapidity is a desirable quality. In general, it is better to do a piece of work fast, provided it be well done; but we do not admire a man who spends his money faster than he gets it; nor is the timber of fast growing trees so valuable as that of slow growing. Even "fast men" are in the habit of walking along the streets at a slow pace. A watch is in best order when it goes neither fast nor slow. From such instances it is clear that there is no merit in doing things fast or otherwise, except as one or the other may best promote the desired end.

I do not think that any one, whatever may be his practice, will assert flatly that in performing Divine Service we have merely to get through a certain amount of work, and that the quicker it is done the better. If any parish priest holds such an opinion, he should take care to carry it out consistently. For instance, instead of walking from the vestry to the chancel at a solemn pace, he should order his choir to set out, as soon as the clock strikes, in double quick march, himself bringing up the rear at the same pace, and similarly back again, when the last Amen is finished. But if he thinks that a certain amount of slowness is necessary for decency in walking to and from his seat in choir, I do not see how he can refuse to admit a similar principle with respect to saying and singing.

Let it not be thought that I am advocating extreme slowness. I have witnessed both singing and reading which, in my opinion, erred

not a little on that side. Excessive slowness in singing may arise from the circumstance of there being a large body of singers, a considerable proportion of whom are not skilled in keeping time, so that one is always lagging behind another. Another cause of it seems to be that when hymns have been set to tunes of a light and secular character, the organist and singers feel that if the tunes were sung at their natural pace, they would be altogether unsuited to the occasion; so, to avoid this evil, they sing them at about half that pace. Thus I have heard "From Greenland's icy mountains" sung to the tune beginning—



in a style which suggested the idea of a harlequin walking in a funeral procession. Every tune, I believe, has its proper *tempo*, at which it is most effective; and if a tune, when sung at its natural pace, has a secular effect, it is altogether unfit for sacred use. A really churchlike tune does not become secular by being sung too fast; it becomes simply unmeaning.

Among the various styles of reading prayers also, the genuine Puritanic, as also a style much used by the old "High-and-dry" school, is excessively slow. This slowness is due, in these cases, to the practice of inflecting the voice up and down, and, perhaps, up again, on most of the emphatic syllables; though this inflexion is not made in exactly the same manner, nor, probably, with the same object, in the two styles above-mentioned. Such inflexions, whether in the whining or the pompous style, and the slowness occasioned by them, have no other effect, that I know of, than to make the service wearisome.

In the investigation of some positive and practical rules for regulating speed, I believe we shall do well to consider first the proper rate at which hymns and similar compositions should be sung. Too great rapidity in singing these seems to me to have an effect corresponding to that produced on a church by cramping its dimensions from east to west, without diminishing its height, breadth, or the number of its bays. That there is an analogy between the prolongation of sounds and linear extension in space, is evident from the adjective *long* being universally applied to both objects. To bays, indeed, we apply the adjectives *wide* or *narrow*, not *long* or *short*, but the width of each bay is an element of the length of the building. It is requisite in buildings that the length shall be in due proportion to the breadth and height, and a similar law holds with respect to music. *Breadth* of sound is a term which every musician understands. As a simple illustration, I may mention that the effect of the soft pedal on a grand or upright pianoforte is to diminish the breadth of sound. In the same way a number of voices singing in unison produces a greater breadth of sound than a single one, even though the many may sing softly and the single one loud. The effect of *height* in sound is most readily produced by an organ with stops of 16, 8, 4, and 2 feet pitch all drawn.

Breadth without height seems indeed more satisfactory in music than in architecture; but a considerable increase of breadth, either with or without an increase of height, requires some increase of length. This may be tested by having the same melody sung, first by a single voice unaccompanied, next by the same voice accompanied in harmony on a pianoforte, or, what is better, an organ or harmonium; and, lastly, by a number of voices with proportionate accompaniment, in each case having time kept by a metronome. This law modifies in some degree the one which I stated above, of every tune having its proper tempo, at which it is most effective.

I must now endeavour to lay down a few general rules as to the proper times at which hymns should be sung. Dr. Layriz, whose excellent selection of German Church Music was reviewed in your February number, says, in his preface, that choräle "should be sung slower or faster, according as the subject of the hymn is grave or cheerful, but always in the tempo of a grave or cheerful national song. (*volkslied*,) and, on the average, about so fast that the duration of a crotchet [a *minim*, according to the notation generally used for psalmody in England.] may be equal, as Von Strauss aptly recommends, to the tranquil and normal beat of a man's pulse; in short, according to the tempo *Festina lente*." This rule seems to suit both Gregorian and later hymn-tunes very well. I must observe, however, that Gregorian tunes which have only one note to a syllable, as "*Conditor alme*," the second melody of "*Te lucis*," &c., require a slower, and those which have more than one note to a syllable, require a faster tempo. Again, English tunes set in minims only, as Tallis's Canon, require a slower tempo than the 16th century tunes when sung as most of them are given in old books, namely, with a mixture of semibreves and minims, or the more modern tunes in triple time. A phenomenon less easily explained is that the tempo which suits the simplest Gregorian tunes seems fast for Anglican tunes written in notes of the same description, so that the latter require, *ceteris paribus*, the slowest beating of all.

The second branch of the subject, namely, the rate at which those parts of the Service should be said which are not musically inflected, is, in some respects, more difficult to treat of than the former. I am quite aware that the practice of daily Service has a tendency to produce a habit of reading fast, even when there is a high degree of reverence in the intention. The circumstance also of our having to repeat, almost at the beginning of every Morning and Evening Service, an exhortation which, excellent as it is in itself, is, simply because it is an exhortation, unfit for such frequent repetition, affords a strong temptation to the officiating clergyman to get into a highly accelerated pace; besides the additional evil of its lulling the congregation into inattention, which I must not dwell upon now. There are some other superfluities in our Prayer Book which have a similar tendency; for instance, the verbosity of the Prayer for the Parliament. Nevertheless, it seems inconsistent with due reverence that a clergyman should allow himself to read faster in church than he would speak in ordinary conversation: and there are frequently occurring reasons for a still slower utterance; namely, when the congregation consists partly of ignorant persons; or when, from

the resonance of the building, no speaking that is not rather slow is intelligible.

I do not know that the subject of this letter requires much discussion in order to the attainment of truth respecting it, but it certainly deserves to be well considered, especially by clergymen and leaders of choirs. Hoping that what I have written will induce such a result, I conclude by subscribing myself,

Yours very truly,
E. S. H.

THE MOTETT SOCIETY.

To the Editor of the Ecclesiologist.

SIR,—I am very glad to see that there is now some hope of the Motett Choir being made more effective and of greater service in the revival of Church music.

It appears to me that although the praiseworthy exertions of the Rev. Precentor have been most untiring, there might be some means—powerful and easy of acquisition—that have been left unemployed for making this society more efficient and valuable, as well as its objects more generally and favourably known.

It is a fact not to be gainsaid that the orthodox music of the Church, so long and heartlessly banished from the Service of God, does not obtain at once the homage of the people. It is naturally received with reluctance; prejudice stamps it as uncouth and harsh, foreign to men who live in an age that loves not a chaste and true, but a luxurious and effeminate art. And it becomes us then as wary and discreet captains, having the true welfare of the Church's song at heart, to launch our enterprise before the world in as palatable and pleasing a form as can be devised.

I do not mean to accuse any one member of the Motett Choir, nor any member of the Ecclesiological Society officially connected therewith, of negligence or lack of energy, knowing full well how long and zealously they have one and all laboured, thanklessly and almost hopelessly, unsupported and unacknowledged by the great body of Church people, and men of eminence in the musical world; but I wish humbly to bring forward a few suggestions which may, I trust, be of use in the future of the society.

It has struck me, and I was glad to find the same idea had occurred to one of higher standing and merits than myself, that if the Motett Society were to hold an Annual Festival in S. Peter's, Westminster, or some other place of like importance and interest, consisting of a choral celebration, with the music of Merbecke, and anthems by other early composers, with a full choir, the people would be better enabled to judge of the real merits of the association, and of the admirable fitness

of the ancient Plain Song for the service of the sanctuary, and Churchmen would see that the undertaking was worthy of encouragement.

The concert room—as we are all aware—is not the place in which we can *feel* and appreciate to the full the celestial beauties of the ancient ritual music, and its easy application to the wants and necessities of the Church's children ;—it is rather while kneeling in devout adoration before God's altar, and joining in the songs of saints and angels, that we can learn its precious worth, and with loving willingness claim as our just heritage those grand and sober strains that have kindled the devotions and haunted the hearts of holy men of all ages. The Motett Society was destined—as I take it—for some higher object and to be of greater service than merely giving concerts ; and there are numberless occasions that might be named when such a body of well-skilled voices would be of infinite use to the Church. There are dedication festivals, consecrations and re-openings of churches, schools, and colleges ; there are special services innumerable when this choir might be called in to assist. And at consecrations of Bishops, and ordinations, when choral services are very often *not* performed (sometimes from the actual want of a ready choir) the Motett Society might be called into action.

Again, it has been thought very desirable that a larger room should be taken for the open meetings, and that the music should have organ accompaniment ; the prices of admission reduced, and a still larger body of voices brought together ; but this cannot with reason be expected while the great bulk of the Church party stand aloof from the society, and dole out upon it such niggardly patronage, or perhaps none at all.

I venture to make these few suggestions, trusting that they may receive the consideration of those connected with the association, and that at all events some attention may be directed to this important subject.

I am, Sir,

Your obedient Servant,

EDMUND SEDDING.

[There is much with which we heartily agree in Mr. Sedding's letter. As the Motett Choir is chiefly composed of men who are engaged in business during the morning and afternoon of six days in the week, it is evident that they cannot generally be at liberty for occasional services on week days ; and the same cause would perhaps interfere with an annual Morning Service and celebration of Holy Communion. An annual Evening Service would, we believe, be practicable. The meetings in St. Martin's Hall afford opportunities for exhibiting the compositions of the Italian and other masters of the sixteenth and seventeenth centuries with the original words, which could not be done in a church ; and the same remark applies to the carols, which have almost always been very well received by the audience. Still, it deserves to be well considered whether the Motett choir should not attempt something higher also, and endeavour to set a pattern of actual choral worship in the most convenient church that could be borrowed for that purpose.]

SEQUENTLÆ INEDITÆ.—No. XXV.

CXIV. IN OCTAVA CORPORIS CHRISTI.

The following is from the "Missale Frisingense," published at Munich, in 1597, by Ernest, Duke of Bavaria, Bishop of Frisingen and Hildesheim. I owe the permission of carrying the volume with me to the inn where I was lodging, to the Very Reverend the Abbat of Lambach.

Laureata plebs fidelis
Sacramentum carnis Christi,
Summi Regis gloriæ,
Qui, cum regnum sit in cœlis
Cum affectu suæ mortis
Se præbet quotidie.

Et pretium pro peccatis
Fiat virtus Passionis,
Et augmentum gratiæ:
Missa confert ista nobis:
Ergo digne sit sollennis
Missæ cultus hodie.

Hoc signavit vitæ lignum,
Melchisedech, panem, vinum,
Ut placavit Deum Trinum,
Offerens Altissimo:
Aser quoque pinguis tribus,
Delicias dans regibus;
Nam regalis Hic est Cibus,
Pane sacratissimo.

Et hoc quidem designavit
Agnus sine maculâ,
Quem edendum commendavit
Quondam Lex Mosaica.
Agnus Legis jam cessavit;
Supervenit Gratia:
Christi Sanguis dum manavit
Mundi tollens crimina.

Caro cujus tam serena
Nobis esca fit amœna,
Fidei mysterio:
Quam descendens manna cœli
Figuravit Israëlî
Nobili præsagio.

Escæ fuit temporalis,
In deserto datum manna:
Christus panis est perennis,
Dans æterna gaudia.

VOL. XXI.

Hic est Panis salutaris,
Per quem nobis datur vita:
Hic est Calix spiritalis,
Cujus potus gratia.

Hic est esus pauperum,
Nullum quærens pretium,
Sed menti fidelium
Pacis præbens copiam:
O dulce convivium
Supernorum civium,
In terrâ Viaticum,—
Nos ducas ad Patriam!

Vitæ via, lux perennis,
Satians refectio,
Christe, confer vitam nobis
Hoc sacro convivio:
Ut æterno cum supernis
Perfruamur gaudio,
Quod ostendit Deitatis
Manifesta Visio.

Vitæ Panis, vivax Unda,
Vera Vitis et fecunda,
Vitæ da subsidia:
Sic nos pascere, sic nos munda,
Ut a morte nos secundâ
Tua salvet gratia!

Jam effectus tuæ mortis
Nos emundet a peccatis
Per Missæ mysteria:
Summæ templum Trinitatis
Sempiternam confer nobis
Gloriam in Patriâ.

Jesu, decus supernorum,
Spoliator infernorum
Humili victoriâ;
Honor cœli, Lux Sanctorum,
Salus mundi, Fons bonorum,
Tibi laus, et gloria!

CXV. IN EXALTATIONE S. CRUCIS.

From the same book. A noble sequence, and worthy of Adam of S. Victor, though certainly not his.

Dulce lignum, lignum Vitæ,
Venerari convenite,
Salvi ligni pretio:
Hoc de ligno liquor fluxit
Virus mortis qui destruxit,
Nos solvens exitio.

Ligno Crucis fabricatur
Arca Noë, quæ salvatur
Mundus e miseriâ:
Crucis ligna sunt signata
Quando pie conservata
Ovis fuit hostia.

Servos tuæ Crucis, Christe,
Mundi mare duc per triste,
Crucifer, naufragium:
Nosque tibi, qui libatus
Vivus, vivum fac placatus
Fore sacrificium.

Hæc est Virga, quæ Magorum
Vorat hydras, quas eorum
Fecere præstigia:
Hæc utrumque signans postem
Sævum domo fugat hostem,
Servans primogenita.

Mundi salus, fac serpentis
Declinare nos nocentis
Venena mortifera:
Et signatos tuâ Cruce
Ferientis nos a truce
Defende sævitâ.

Aqua dulcis fit in Marâ,
Nec, ut prius, est amara,
Ligni adminiculo:
Cruz est virga quæ percussit
Silicem bis, et excussit
Rivum vivum sæculo.

Quod in nobis est amarum,
Deus, dulce fac et sanum
Tuæ Crucis gratiâ:
Educe fontem lacrymarum,
Inspirator, de nostrarum
Mentium duriâ.

Crux est sacri stipitis
Index, anguis typicus;
Quo hominum pestiferis
Genus sanat moribus:
Christiani militis
Parma, fulmen hostibus:
Crux salus in periculis,
Dans salutem regibus.

Quæ collegit duo ligna
Visitari fuit digna
Prophetæ præsentia:
Hæc sunt ligna Crucis sanctæ;
Christus cibus, quo, se dante,
Pascitur Ecclesia.

Vere verus qui Propheta,
Prophetarum dux et meta,
Clemens tuæ Crucis læta
Suscipe præconia:
Quos ex limo procreasti,
Quos in carne visitasti,
Et in ligno liberasti,
Vultu tuo satia!

Carnem nostram sic confige,
Vitæque crucifige:
Signo Thau¹ nos inscribe;
Quæ nociva sunt, chide,
Regens in præsentibus:
Ut compassi dum luctamur,
Et in luctu prægravamur,
Conregnare mereamur,
Pie Christe, deprecamur,
Tecum in cœlestibus!

CXVI. IN FESTO SS. TRINITATIS, HYMNUS.

The following is from a very fine folio MS. of the fourteenth century, now in the Franciscan convent at Zara, in Dalmatia.

¹ The allusion is, of course, to Ezek. ix. 6. Compare an epitaph in the passage which leads from the nave to the chapter house of Southwell Minster: "Hic jacet Guillelmus Talbot, miser et indignus Sacerdos, expectans resurrectionem mortuorum sub signo Thau."

Festi laudes hodierni
Ritu ductas annuo,
Cives gaudio superni
Celebrant perpetuo;
Regem Trinum dum ter trini
Chori laudant mutuo.

Vita, melos, cor supinum,
Trini cultus munere,
Venerantur Regem Trinum

Voce, cordis opere:
Quem lex jubet masculinum
Ter in anno colere.

Singulari Majestati
Decus et imperium;
Sacrosanctæ Unitati
Sit perenne gaudium;
In quo simus nos beati
Per te, Christe, præmium.

SEQUENTIÆ INEDITÆ.

(August Number, p. 202.)

To the Editor of the Ecclesiologist.

DEAR SIR,—Upon referring to the two editions of the Missale Augustense, which I possess, I find that verse 4 of the Hymn “Florens virginali,” does rhyme throughout.

The editions are—

Augustæ, by Eckhard Radhold. 1510.

Dilingæ, by Mayer. 1555, Mense Julii.

The hymn occurs at fol. clv. b of the former, and at fol. 273 of the latter. The words of verse 4 are—

Gemmas fractas reformavit.

Et sectas gentilium.

Virus haustum superavit,

Et liquoris non expavit

Bullientis oleum.

There are several other variations in the version given by your correspondent, viz.:—

Verse 3 line 4, for “religatur” read “relegatur.”

Verse 5 line 3, for “rigas” read “rigans,” the n being a line over the a.

Verse 5 line 4, for “suffraganti morte Christi” read “suffragante matre Christi.”

In CXIII. also there are the following errata:—

Verse 6 line 1,

Qui longe sistitis ad crucem pergit.

Verse 6 line 2, for “Deo” read “Christo.”

Verse 8 line 3, for “clavi” read “clave”

In last verse line 5, read

Quicquid peto, tu semper tribue.

“intue” would scarcely make sense.

I have troubled you with these corrections because I think that if *Sequentiæ*, &c. *Ineditæ*, are to be usefully edited, extreme care should be taken to have them quite correct, as they usually occur in books which are not in everybody's hands.

I remain,

Yours truly,

J. C. J.

August 27, 1860.

[We quite agree with our correspondent on the necessity of extreme correctness in the publication of our Sequences. But this can only be attained by scrupulously in each instance following the copy which we use, except in palpable errors, which even then ought to be noticed. For subsequent various readings we are always much obliged. In the present case J. C. J.'s readings appear to us to be later corrections—improvements, indeed, some of them—but merely corrections. (*Religatur* was a typographical error of our own.) *Suffraganti morte Christi* we believe to be the original. The writer, in other places, seems to have used *i* instead of *e* even in participial ablatives; and, so far as our experience goes, where there are various readings of *morte* or *Matre Christi*, the former is almost always the original, the latter the correction. In the last line, it is just because *tribue* is clearer than *intue*, though the latter yields a tolerable sense, that according to Bentley's rule we are bound to prefer our own original reading.—The other various readings of our correspondent seem neither better nor worse than our own; certainly they cannot properly be called, as he terms them, corrections; but we thank him for them.—*Ed. Seq. Inedit.*]

ECCLESIOLOGICAL SOCIETY.

A COMMITTEE Meeting was held at Arklow House, on Wednesday, August 1st, the Rev. S. S. Greatheed, Treasurer, in the chair.

Letters were read from the Secretary of the Society of Antiquaries, the Rev. Dr. Jebb, S. S. Teulon, Esq., J. Norton, Esq., E. R. Robson, Esq., W. Burges, Esq., J. Clarke, Esq., W. J. Hopkins, Esq., the Rev. Arthur Salmon, and an acknowledgment for the *Ecclesiologist* from the Royal Institute of British Architects.

Mr. Slater met the Committee, and exhibited his designs for the restoration and re-arrangement of Bridgnorth church, Shropshire, and for the rebuilding of the chancel of Kibworth church, Leicestershire.

Mr. Burges met the Committee, and laid before it his designs for a small brick church to be built at Fleet, in Surrey. He also described the original purpose of the Maison Dieu at Dover, and the history of the building which, after many alterations and mutilations, has been lately repaired, and to some extent restored, after the designs of Mr. Poynter assisted by Mr. Burges. Referring also to the Liberate Rolls of Henry III., Mr. Burges discussed several questions connected with

medieval domestic architecture, and in particular called attention to the fact that although pine timber was often used in the middle ages, no works in that material of that date remained, whence he inferred that our present use of pine instead of oak and chestnut in church roofs was a mistake, inasmuch as it was not likely to last for many years.

Mr. Prichard met the Committee, and exhibited the final drawings by Mr. Seddon and himself for the rebuilding of the College at Brecon; also their designs for a new church at Mountain Ash, Glamorganshire, for a new church at Ystradowen, in the same county, for the restoration of Whitsun church, Glamorganshire; and for additions to a Pointed red-brick villa at Joldwynds, in Surrey.

Mr. White met the Committee, and exhibited his designs for a new vicarage at Beaminster, Dorsetshire; for new schools at Hinton Charterhouse, Somersetshire; Ingatestone, Essex; and Buglawton, Cheshire; for the restoration of Catton church, Yorkshire, and for a new rectory-house at Bradden, Northamptonshire.

The Committee also examined Mr. S. S. Teulon's designs for the church, school, and parsonage which he is about to build at S. Thomas, Agar Town, S. Pancras; an unsuccessful competition design for rebuilding Holy Trinity chapel, Knightsbridge; the designs for the transformation of the nondescript tower of Sunbury church, Middlesex; for a new school at Elm, Cambridgeshire; and for two drinking-fountains, one in metal work, to be placed by the Board of Works in Battersea Park, the other in stone and marble, intended to be placed in Bryanstone Square.

The Committee also inspected the following designs by Mr. Norton: plans for the restoration of Magor church, near Newport, Monmouthshire; for a new chapel in Rheola Park, Glamorganshire; designs for a new memorial altar-table for the church of S. John's, Paddington; for a new school at Disserth, near Builth, Radnorshire, for a new school at S. Luke's, Bedminster, Bristol, and for some cottages at Nutfield, Surrey.

Mr. Norton also forwarded for the Committee's inspection copies of the chromolithographs of Leonardo da Vinci and Giovanni Sanzio, just issued by the Arundel Society, as their publications for 1859: and also photographs of drawings from a fresco of Ghirlandajo, at Florence, and from a fresco of Masaccio in the Carmine church, Florence, which are about to be chromolithographed for the Society. He also mentioned the satisfactory growth of the Arundel Society's collection of copies from the perishing frescoes of Italy, and in particular the entire series by Masaccio, Masolino, and Filippo Lippi in the Brancacci chapel.

The Committee next examined the designs for a Pointed house, near Durham, to be built by Messrs. Walton and Robson, who have also designed a Wesleyan meeting-house for Sherburn, in Middle-Pointed.

The Committee having considered the following extract from Mr. Robson's letter, agreed that it was impossible to lay down a general rule for such cases, but that it was a right principle to preserve as far as possible what was good in itself, or historically valuable, or not plainly incongruous with the rest of a building. The particular case

at Durham might depend on the nature of the inserted tracery, and on the extent to which the restoration of the other windows had already proceeded.

"I wish to consult you upon the question of restoring First or Second Pointed tracery when inserted in Norman windows. In Durham Cathedral, all the windows on the north and south sides of the nave have had the tracery which formerly filled them removed before I had any connection with the building. There are, however, yet remaining two or three windows in which the tracery, (placed there by the architects of the end of the thirteenth and beginning of the fourteenth century) has escaped, but has recently attracted the attention of the Dean and Chapter, who propose to take it out as inharmonious.

"I have given it as my opinion that *preservation* not 'restoration' should be our object, and that there is, at present, no ground for destroying the tracery.

"But I should very much like to know your views on the question in general, for it is one of no little difficulty. Did the mediæval architects insert it to give a richness to the otherwise bare Norman window? Or, did they do so for constructional or glazing purposes? I think the former, and that we, so far from straining after a 'purity of style,' which they despised to some extent, should even restore First and Second-Pointed tracery in Norman windows."

The Committee inspected a curious piece of alabaster panel sculpture, which had evidently been left unfinished. It was discovered face downwards, during the restoration of S. Peter's church, Thanet, by Mr. Clarke, who was conducting the works. The subject is the Crucifixion, and there is much power in the design and draperies, so far as they have been carved.

Mr. Clarke having described the present state of the proposed fund for endowing a Travelling Studentship in memory of Augustus Pugin, it was agreed, at the suggestion of Mr. Beresford Hope, that the small balance (of £3. 3s. 6d.) remaining from the Carpenter Memorial Fund might most properly be devoted to the Pugin Fund.

The President's Memorial to the Committee of the Incorporated Church Building Society in favour of the permission of moveable chairs in churches for which grants are requested from the Society, was laid before the Committee, and also the letter from the Secretary, the Rev. G. Ainslie, announcing that a Sub-committee had been appointed to consider the subject.

Mr. W. J. Hopkins, of Worcester, wrote to say that there was now every hope of the preservation of the Guesten Hall, but that funds were urgently needed for its substantial repair.

The Rev. Arthur Salmon wrote to request aid towards the restoration of the beautifully carved aisle-roofs of Martock church, Somersetshire, which is about to be restored under the professional care of Mr. Ferrey.

The Rev. Dr. Jebb mentioned, in a letter, the greatly improved design of S. Andrew's church, Dublin, which is to replace the theatre-like building lately destroyed by fire.

Two Lectures on Church Music, by George Smith, Esq., delivered at Greenwich, and printed by request, were presented.

The Committee then adjourned.

The third and last meeting of the Motett Choir for the season was held at S. Martin's Hall, on Wednesday, August the 1st, and was numerously attended. The programme was as follows :

MOTETT—"O Domine Jesu Christe" Palestrina.

HYMN—"Te Deum laudamus"
(Set with harmony for "Cantores," and unison for "Populus," in the alternate verses, all joining in unison in the last verse. MS. copied by Bains, the late Choir Master of the Sistine Chapel, for the Hon. and Rev. R. W. Sackville West, at Rome, 1850.)

HYMN—"Eterna Christi munera" Hymnal Noted, 36.

SANCTUS Palestrina.
(From the Mass written upon the Melody of the foregoing Hymn, and named from it.)

HYMN—"Jam lucis orto sidere" Hymnal Noted, 4^v.

MISSA—"O quam gloriosum"
"Kyrie"
"Gloria in Excelsis"
"Credo"
"Sanctus"
"Benedictus"
"Osanna"
"Agnus Dei" } Vittoria.

CANTICLE—"Benedictus" . . . 1st Tone, 2nd Ending. (Canticles Noted.)

MOTETT—"O beata gloriosa Trinitas" Palestrina.

CAROL—"The foe behind, the deep before" . . . Carols for Easter-tide, 22.

HYMN—"Te lucis ante terminum" Hymnal Noted, 9^u.

The novelty of the evening was the Te Deum, which has not, we suppose, been sung before in this country. We need only add, for the sake of those who did not hear it, that the unison verses are from the well-known ancient melody, though in a form somewhat different from any that we have met with before; and that those in harmony are in the strict style, but do not contain the plain song.

ARCHITECTURAL SOCIETY OF THE ARCHDEACONRY OF NORTHAMPTON.

A COMMITTEE Meeting was held August 13th, the Rev. Lord A. Compton in the chair. Plans for the re-seating and enlargement of Ketton church, by Mr. G. G. Scott, were examined. The form of bench proposed was strongly disapproved of. Plans for rebuilding Sutton church, near Harborough, by Mr. Goddard, of Leicester, were examined, and generally approved. A design for the restoration of the chancel of Kibworth Beauchamp, by Mr. Slater, was approved; and also, by the same architect, plans for the National Schools at Ialip. Plans for the re-seating of Wellingborough church, by Mr. E. F. Law, which have been formerly approved, were re-submitted to the consideration of the committee. They show the entire re-seating of the

nave with low open benches, in character with the restoration of the chancel, excellently carried out by the same architect some years ago. A design for a pair of cottages, on a ground-plan selected by the committee, by Mr. J. Pedley, of Southampton, was minutely criticised and agreed to. It is purposed by the society shortly to publish this plan, and to devote the money voted for prize competition, which was hardly sufficient to call forth superior competitors, to the expenses of the publication. Two memorial crosses, by Mr. W. J. Gillett, of Leicester, were exhibited; and the design of a reredos for Smeeton, by Mr. Slater, in which several alterations were advised. The design for the society's seal, by Mr. O. Jewitt, was accepted. A portfolio of architectural drawings, by Mr. J. Pedley, was exhibited, and also ten plans for a mausoleum, to be erected at Sherborne, for Mr. Digby, by Mr. W. Slater. The subject of the mode of grants made to new and restored churches, by the Church Building Societies, having been referred to a sub-committee, their report was agreed to, and the following memorial unanimously resolved on, to be communicated to the Society of the Archdeaconry and the Incorporated Society in London :

“The committee of the Architectural Society of the Archdeaconry of Northampton desire to call the attention of the Church Building Society of this Archdeaconry to some of the evils arising from the present method of making grants to new or restored churches. By the rules and practice of this, as of most, if not all Church Building Societies, the increase of accommodation, upon which grants are made, is estimated by the number of sittings shown on the ground-plan; and this, without any reference to their convenience of site, and only partially with regard to convenience of occupation. The result is, that the architect, in order to gain for his employer the largest amount of grant, is led to reduce his seats to the very narrowest measurement allowed, to cramp his passages, crowd in seats into the most inconvenient places for hearing or seeing, and occupy spaces, (as for instance, close to the reading desk, round the font, or in the chancel,) which the order of the Church Service almost demands to be left open. In many cases, for the sake of showing a greater increase of sittings, the whole are spoilt, and kneeling almost prevented. We would respectfully suggest, if the grant were made according to the available ground area, these evils would be avoided, without any attendant disadvantage. In new churches there would be this additional gain, that only the number of seats actually required for the existing congregation need be, in the first instance, supplied, thereby saving a portion of the first outlay, (which could be more easily supplied from time to time,) and preventing that cold and deadening effect which is often produced in churches built for a small, increasing population, where the few worshippers are scattered over a large area of seating, instead of being concentrated and united in one place. In such a case it may reasonably be supposed that the churchwardens would meet, to the utmost of their power, the growing demand of new applicants as they arise, and utilize all the space that could conveniently be occupied; but even should the society deem it necessary to insist on the production of a plan for the ultimate arrangement of the seating,

it is still suggested that the grants be made according to the dimensions of the ground area, not according to the estimated number of persons to be seated."

It having been intimated that the Archæological Institute of Great Britain and Ireland purpose holding their great annual meeting at Peterborough in 1861, it was resolved that the society was prepared to promote in any way in its power the success of the meeting.

Photographs were ordered to be made of ancient bridges on the Nen, which are continually undergoing repairs and alterations, and the old features of many of which are daily becoming obliterated. Also of the church of Sutton Bassett, about to be restored.

The annual meeting was decided on for Tuesday, the 11th of September, when the S. Sepulchre's committee will assist in the meeting, and Mr. Poole will read a paper on the Round Church. The reports of the year are in the course of being distributed.

On Tuesday, Sept. 11th, the Annual Meeting of this Society was held at Northampton, and on that occasion the first stone of the enlargement of S. Sepulchre's church in that town was laid by Lord Henley.

The following Report was read by the Secretary, the Rev. T. James.

"The object of our present gathering having direct reference to the important matter of the Round Church of S. Sepulchre, in this town, I will make my technical report on this occasion as short as possible, only begging you not to measure the work and advantages of our Architectural Society by the brevity of the space and the dryness of the matter which I shall this day devote to it; though, with so large an assemblage as I see before me, many of whom I could not expect again to compass within the reach of the net of our annual address, I would willingly have said something more full and explanatory of the nature of our society, and have begged those who know us only at a distance to come nearer to us and join us, and help to make our society what I am sure it might be made, with great general advantage to all, the common ground for both town and county to take on the wide field not only of what relates to architecture, but to archæology and history, the fine and the useful arts.

"Of new and restored churches which have come under the consideration of our committee since our last meeting, in October, 1859, are the designs for the new chapel at Catesby, by Mr. W. Gillett; for the new aisle of Tiffield, built for Lord Southampton, by Mr. Law; for the restoration of Owston church, Leicestershire, by Mr. Goddard; the enlargement and reseating of Uppingham church, by Mr. Pearson; the rebuilding of Gilmorton church, by Mr. W. Smith: the reseating of the nave of Wellingborough church, by Mr. Law; for a new church of brick, at Leicester, by Mr. Scott; the restoration of Ketton church, by the same architect; the rebuilding of Sutton Bassett church, by Mr. Goddard; the restoration of Kibworth chancel, by Mr. Slater; for the new Training College of Peterborough, by Mr. Scott, (the building of which is for the present postponed); for a new girl's school, at Weedon, by Mr.

Law : new National School, at Islip, by Mr. Slater ; and for additions to the school at Holywell. Sub-committees have visited the churches of Stoke Bruerne and Raunds, with a view to projected improvements, and I am happy to be able to announce to-day that the church of Horton is about to be placed for restoration in the hands of your chairman. Of places without the archdeaconry and diocese many plans have been submitted by Mr. Slater, Mr. Street, and others. Designs for new reredoses at Finedon and Smeeton, both by Mr. Slater ; for the beautiful pavement at Easton Maudit, by Lord Alwyne Compton, (itself worth a visit) ; for cottages, by Mr. J. Pedley ; for memorial crosses, by Mr. W. Gillett and others, have been advised upon and generally approved. Most of the churches mentioned in former reports have since been finished and opened ; and other like works have been going on which have not come officially under our cognizance, but all proving that increased zeal and increased knowledge may flourish amicably together, and that architectural taste, instead of interfering with, has materially helped on, the urgent claims for increased church accommodation. In every case the principles of correct church arrangement have been recognised, and in most, completely carried out. It would be but repeating an old story to say that, in every instance, low, open, uniform seats have been adopted, galleries disannulled, pulpits simplified, the old reading-pew discriminated into prayer-desk and lectern, and that, wherever practicable, the greatest step, perhaps, of all has been gained, of placing the choir in their proper place—the chancel. I am happy to inform you that our relations with allied societies, (if I may be allowed to adopt the phraseology of Royal speech) continue upon the most satisfactory footing, and that the reception given to the members of our society who accepted the invitation of the Lincoln Society to their meeting at Worksop, and of the Cambridge Society, to the Architectural Congress at Cambridge, was of the most gratifying character ; that they were welcomed with the greatest hospitality and attention, and thoroughly enjoyed the very pleasant excursions which were organised mainly with reference to the entertainment of strangers. I think we ought, some day, to return the compliment, and if the town of Northampton will give us any encouragement, I can conceive no more pleasant or instructive tour to the architecturalist and the antiquarian than might be organised in an excursion starting from this town.

“ I have to announce that the Archæological Institute of Great Britain and Ireland purpose to hold their great annual meeting at Peterborough next autumn ; whether they will be able to run on so far as Northampton in their excursions, I know not, but their assembling at the diocesan city will be an opportunity which few lovers of art or history will fail to take advantage of ; and our committee, appreciating the occasion, has passed a resolution promising all the assistance in their power to promote the success of the Institute's meeting.

“ During the year, a most interesting communication was made to the society by Mr. Canon Argles, relating to the discovery of a stone sedile and benches, in the Saxon tower of Barnack. A niche in the west wall, formed by a triangular heading of beam-shaped stones,

which had greatly puzzled the antiquaries, was found, on the removal of the soil, to be the canopy of a stone sedile, no doubt a seat of great honour in Saxon times, when the fine tower arch opened into the church, and formed, probably, a chapter-house for the ecclesiastics connected with the building, or, possibly, the tribunal of some secular power. But, whatever its use, it must undoubtedly be pronounced the most ancient place of solemn session and conclave existing in this kingdom.

"The colouring of the apse of the choir of Peterborough cathedral has been finished, and combined with that of the roof, and the scraping of the stone work, has tended greatly to remove the cold and cheerless aspect which the east end formerly wore. The present painting can, however, only be regarded as a temporary expedient, awaiting the introduction of some richer material and design, worthy of the east end of so noble a cathedral. One new window of coloured glass has been lately inserted in the cathedral, and others are about to be added. Connected with the cathedral of Peterborough, the sub-committee for church music must congratulate the members of this society on the eminent success of the parochial choral meeting held at Peterborough on the 25th of May last. Seventy parish choirs have already joined the association, of whom fifty at least were represented on that occasion, and the stimulus which this gathering has given to good church music is already felt in every corner of the diocese. Though on the society's great festivals, in order to give an example of the most perfect form, a full choral service will be sung, it is by no means intended by the association to propose the introduction of such service generally into our parish churches; but rather, by setting before the choirs and congregation a correct model, to induce each choir to attempt only such portions of the service as they can efficiently execute, and which, by its good execution, would recommend itself to the people: the main object of the association being (as the prospectus states) to introduce really good music into our churches, and to promote general congregational singing. I may mention that besides the annual meeting of the Choral Church Association at Peterborough, it is purposed to hold local meetings at most of the chief towns of the diocese, and that one will be held in Northampton, in S. Giles' church, on the 4th of October next.

"A memorial, of most important bearing, has been drawn up by our society, and forwarded to the Incorporated Church Building Society of London, and to that of this Archdeaconry, requesting the societies to make their grants rather with reference to the extent of the ground-area of new or enlarged churches than to the number of so-called 'sittings' shown upon the plan. The effect of this suggestion, if carried out, would be to discourage the erection of galleries, which always spoil as many seats below as they make above, to prevent cramping and crowding in seats, which, for the sake of a few extra pounds of grant, the architect often feels himself obliged to submit to; and generally to improve the architectural and ritual arrangements of the church with more real accommodation and convenience to the congregation.

"One other most important class of buildings our society has from the first never lost sight of, though it has had great difficulty, and little

external encouragement, in bringing it more prominently forward, viz.—that of cottages for the labouring classes. From time to time, without success, we have applied to local agricultural societies, who might be supposed to have even a nearer interest than ourselves in this matter, but have been unable to get them to join with us in offering a prize or prizes for the best model cottage for the midland districts. At length we have been encouraged in our undertaking by some of our associated architectural societies, and, having hit upon a plan which seems to us to combine every desideratum of a good cottage, we are about to publish it, with specifications and estimates, for distribution among our members, and possibly also for general sale. If we are really successful in this design, I feel that we shall have accomplished a work not secondary to that of the furtherance of correct taste and arrangement in ecclesiastic and scholastic architecture; and shall deserve to be ranked among the practical, working societies of the county, if, in addition to handsome churches and good schools, we have done all that externals can do, to give the poor man a comfortable home.

“By a rule of our society, it is our office to procure photographic pictures of all old buildings, of any architectural character, before they are destroyed or restored (and I am sorry that the latter word often implies the former.) These have already been made for us by the skilful hands of Mr. Jennings, from the originals at Cateby, Sutton, Higham, and elsewhere; and, by a recent resolution, we have commissioned the same artist to obtain for us faithful representations of all the ancient bridges on the Nen and other rivers of the county—a class of structures, many of which have great interest and picturesque beauty, but which the tide of modern improvement is soon likely to sweep away.

“And one word now on the part taken by our society with reference to S. Sepulchre’s, which shall not interfere with what the secretary of the local committee has to say upon its present prospects, or Mr. Poole on its former history. On the establishment of our society, some fifteen years ago, the very first application which we received was from the Vicar of S. Sepulchre’s, to assist him in carrying out the restoration of his church, and we promised him that assistance; but immediately afterwards circumstances, into which I need not now enter, rendered it advisable that we should first take in hand the restoration of S. Peter’s, recommended to us as it was, among other reasons, by the interest which Mr. and Miss Baker took in the work. Mr. Butlin at once generously postponed his prior claim, on the understanding that when S. Peter’s was finished we would immediately set to work with the larger and more important work of the Round Church. Indeed the Rural Dean, who issued circulars asking subscriptions for S. Peter’s, distinctly stated to each subscriber that he should expect twice as much for S. Sepulchre’s when that work was begun. And many so promised, and most have remembered that they did so. Upon the completion of S. Peter’s, the claim of S. Sepulchre’s was revived, but with little success, till, upon the lamented death of our late most kind and intelligent president, the Marquis of Northampton, a new effort was made and several additional subscriptions given. It was proposed, at the

outset, to have made the whole restoration memorial to Lord Northampton, and if the London committee had acted in good faith, the work might have been done, but they so delayed and baggled with us, that the time for striking was gone by, and we were forced to throw over the larger scheme and the London committee together, and form a separate local memorial committee, with the more confined object of connecting a memorial of the late Marquis with some portion of the round church (in which he took so great an interest), and leaving the greater work of restoration and enlargement to a general committee. The fund for the Northampton memorial the special committee still hold in hand, to the amount of £300 to £400; and when the round part is cleared of its incumbrances, they will be prepared to advise upon the outlay of the sum. A handsome central font and a memorial pavement are probably the objects to which those subscriptions will be devoted. Meanwhile the many calls for church and school purposes within the town prevented the general committee from pressing the claims of poor 'Pulchre's;' and though a few additional subscriptions fell in, and the money in the banks gained some little interest, yet the cause flagged, and the sum collected was greatly inadequate to the large amount required. Last year a local committee, composed chiefly of parishioners themselves, from whom alone a real living spring of action could be expected, and from whom it ought to come, took the matter in hand in earnest, and by joining the older general committee brought the business to the position in which you now find it. Of that position I shall leave the local secretary to speak; but, before I do so, I must be allowed to mention what that committee in their own report would be disposed to omit, how much the parish, and the town and county also, are indebted to the zeal of the Vicar and the two churchwardens, Mr. Colledge and Mr. Page, and equally so to two other parishioners, Mr. Rands and Mr. Gray, without whose unwearied exertions little would have been done.

"Of course there is still a want of funds to carry out the entire plan of Mr. Scott, and with less than that I hope you will not be satisfied. After the many postponements, interruptions, lukewarmness and delays, I feel that it is 'now or never' with S. Sepulchre's church. It is not for me to make an appeal in a cause which, if it does not recommend itself to you who are so much more interested in it, would not be enhanced by any formal exhortations from a stranger, but, as speaking for our society, I may say, in the spirit of the words of our resolution, that 'we feel the strongest interest in the restoration and enlargement of S. Sepulchre's church, and will continue to promote this object to the utmost of our influence and power;' not looking to the work as mere antiquarians, but as fellow Churchmen, wishing to see room made in the mother church of so large a parish for that great body of the poorer parishioners, whom the miserable existing accommodation has so sadly debarred from their equal rights in the House of God.

"This brief summary of our proceedings will, I hope, show (for by the nature of our present meeting I consider that our society is, in a sense, on its trial before the public to-day) that we are not mere dabblers in matters of taste, but that while we keep an eye to the preserva-

tion, or at any rate to the record, of local antiquities, and to the promotion of good style in architecture, the greater part of our time and care is devoted to practical objects, bearing immediately upon the religious, educational, and domestic welfare of the people; and that, whether in the church, the school, or the house, the class for whom we labour most heartily, and whose battle we shall be ever readiest to fight, is that of our fellow-workmen, the labouring poor. With that spirit our society was instituted: in that it has endeavoured to walk; that, in holy words, it has embodied in its adopted motto, one which we have just had permanently engraved on its new badge and seal—*'NISI DOMINUS'*; and in accordance with which, I trust, it will not be deemed inappropriate for me to conclude my report, by repeating, in English, the whole text, already read in S. Sepulchre's churchyard to-day; *'Except the Lord build the house their labour is but lost that build it.'*"

Afterwards very able papers on round churches in general and S. Sepulchre's, Northampton, in particular, were read by the Rev. G. A. Poole and the Rev. T. James.

WORCESTER DIOCESAN ARCHITECTURAL SOCIETY.

THE first excursion of this Society for the present year lay amongst the churches situated to the east of Worcester, commencing with Spetchley and ending with Abbot's Morton.

The first place on the programme was Spetchley church, and on the party alighting there, the gate of the churchyard was found to be locked. In explanation of this circumstance the following letter was produced, which had been received that morning by Mr. J. S. Walker, in reply to a note inviting the rector to accompany the excursion, and asking him if he would be kind enough to arrange that the church might be open for the inspection of the party on their arrival:—

"Red-hill, Worcester, June 20th, 1860.

"Dear Sir,—Bearing in mind the ungenerous remarks in the report of the Architectural Society, on their last visit to Spetchley church, I feel that I should incur displeasure if I placed the church keys at their disposal; I am, therefore, very reluctantly obliged to refuse to do so.

"I am, faithfully yours,

"ROBERT SARJEANT.

"J. Severn Walker, Esq."

An external examination of the church was made by some of the party, and a general opinion was expressed that the criticism was fully justified. The party next drove to White Ladies Aston. The general character of this edifice is Norman, with a few later insertions. Mr. Walker announced that the church was about to be enlarged and par-

tially restored, and the vicar produced the plans and drawings prepared for that purpose by Mr. W. J. Hopkins.

The next church inspected was that of Churchill. This is a nicely-proportioned small church of the Middle-Pointed period. The walls are in a dilapidated state, and to support them various unsightly buttresses have been erected.

Broughton Hackett church was the next point at which the party halted; but this church had been recently nearly rebuilt, and offered few points of interest.

Upton Snodsbury church stood next on the programme, and then Grafton Flyford, North Piddle, and Flyford Flavell were visited.

The party then proceeded to Abberton. This church has few features of antiquarian interest, owing to injudicious alterations and additions made at considerable expense during the last century.

The party reached Abbots' Morton in the midst of a heavy thunder shower. Abbots' Morton church is of fair dimensions, and consists of nave, north transept, chancel, tower, and porch. The date of the original structure is about 1350.

NEW CHURCHES.

S. —, Whitfield, Northumberland.—A First-Pointed church, cruciform in plan, with central tower and spire, has been erected by the pious munificence of the chief proprietor in the parish, to replace an ugly building in another site. It is a building of much dignity, in a beautiful situation, solid and good in its construction, and the ornamental features well executed. The nave has a north aisle only, which is not continued to the west end; the transepts are shallow, yet properly developed; and there is a vestry on the north of the chancel, also a large south porch. The roofs are lofty and covered with slate. The arcade of the nave is of three bays, with good tall arches and clustered piers, which perhaps have rather too much of the Middle-Pointed character. At the west end are two lancets, and above them a circular window of sexfoil tracery with shafts forming the spokes of the wheel. The other windows of the nave are double lancets, having internally a detached central shaft with capital of foliage. The transepts have each two lancets at the end; the chancel windows are more ornate in their mouldings and general character, the eastern one being a large unequal triplet, those on the south single lancets, but all having toothed mouldings and banded shafts both within and without. Under the east window a kind of reredos is formed by a range of trefoiled arches, with shafts having capitals of foliage. The tower rises on four very fine lofty arches, with excellent mouldings and clustered shafts, with varied foliage in the capitals. There is also a good stone groined ceiling under the tower. The tower has on each side triple belfry windows with good mouldings and shafts; the spire, which is plain but of sufficient height, is of the broach kind.

At present its stone work is too white, but this will be corrected by time. The ritual arrangements are, on the whole, satisfactory. The seats in the nave and transepts are all open, of oak, and very solid and good. The chancel, fitted stall-wise, is also in oak, and there is a wood screen dividing it from the vestry. The sanctuary is laid with glazed tiles. The pulpit is of stone, of pretty work, but too small, and forming merely a front to the preacher. The prayer-desk is made to face west, and is without the chancel. The font is good—a square bowl, charged with quatrefoil, on a central stem surrounded by eight shafts of intermixed marble and stone.

S. —, Fleet, Surrey.—We have been much pleased with a very original design by Mr. Burges for a small red brick church for this place. The plan has a nave, and aisles, a chancel ending in a semi-circular apse, and a vestry on its north side. The only entrance is by a west door, which is protected by a kind of narthex, under a lean-to roof, extending the whole width of the west front. There is an unusual breadth in the walls of this church, as they are faced on both sides with brick; the intermediate space being filled with concrete. The external arrangements are good; the chancel having stalls on each side, and being raised on three steps. The pulpit, on the north side of the chancel arch is approached by steps from the chancel level. The altar does not stand forward in the apse; and there is a sanctuary rail rather too close to it. Externally we observe an extremely good treatment of the material employed. The windows are couplets of broad unfoliated lancets, with arches of rubbed brick: and there is a moulded cornice under the eaves, to be made of terra cotta. The narthex is entered by bold brick-arches on the north and south, and its west wall is treated like an arcade, bricked up in its lower part. The west window over the lean-to roof of the narthex, is a large circle, with rudimentary tracery composed of smaller circles. The apse windows are single broad lancets; and at the east end of the south aisle there is a couplet divided by a shaft with a circle in the head. Over the chancel arch the wall is raised into a bell-cote, pierced for two bells. The nave and aisles are spanned by arches, and half-arches, of brick: which gives a very substantial effect to the structure. The mouldings throughout are very effective and suited to the material. The west door has considerable dignity, having an archway of several concentric orders formed in brick, and a tympanum which holds a sculpture of our Lord in Majesty. There is also a sculptured angel in the tympanum of the smaller and simpler doors of the vestry. In this church we have another proof that the simplest and plainest design *need* not be hackneyed or commonplace.

S. James the Less, Garden Street, Westminster.—We hear with much pleasure that Mr. G. F. Watts has undertaken to paint the east wall of the nave of this church in true fresco. The subject is to be our Lord, surrounded by Angels and Saints—a kind of "hierarchy." As the nave roof of this church is also to be painted with half-figures of Saints in medallions, we may hope to see a successful effect of colour in the interior. It is earnestly to be hoped that great care will be taken in the preparation of the plaster, so that the frescoes may not suffer

from damp in the same degree as in the Houses of Parliament, as described by a writer in the *Athenæum*.

S. —, Cardiff.—Messrs. Prichard and Seddon have designed a small new church for this rising town, to contain 583 persons. The plan is a nave of great breadth, with low ambulatories—rather than aisles—on each side; and a chancel—much narrower than the nave, with a long narrow vestry on its north side and a corresponding “heating chamber” on its south side. The internal arrangements are so far good that the chancel has three (!) longitudinal benches on each side, with a pulpit on the north side of the chancel-arch and a prayer-desk (facing south) at the extremity of the south side of the chancel. But the novelties of the plan are much to be deprecated. The style is early Middle-Pointed. The exterior is ambitious rather than successful. The nave walls are divided by pedimental-headed buttresses into five equal bays, under a corbel-tabled cornice. In each bay there is a similar window, of two lights, trefoiled, with a cinquefoiled circle in a head of plate tracery. Below, the ambulatory has a low square-headed window of two lights, with a shafted monial, in each bay. A peculiar effect is produced by concealing the stackpipes in detached shafts, which descend from the parapet at regular intervals and bury themselves in the pedimental-head of each buttress. The east window is an ornate composition of five lights with an octofoiled circle in the head. It looks altogether rather too large for its gable. The west façade is even more showy. Below there is a single door, covered by a slightly projecting trefoiled pedimental portal. Above this there are four tall trefoil-headed lights, of which the middle two are placed at a higher level than the others. These two have, further, a traceried circle above them, and are spanned by a slightly projecting arch, carried on thin banded corbel-shafts. Above the gable there is a wiry kind of single bell-cote. All this ornament, and all the knowledge of detail that is shown, are, we regret to say, quite ineffective. Inside there are some novel features, which show architectural power, but are out of place, we think, in this design. The chancel is lofty, and has a vaulted roof—a mere pointed barrel vault, divided into two by a massive transverse arch which springs from the wall without imposts. The chancel arch is similar—of two orders, and without imposts. The nave has on each side very low cylindrical shafts, connected by obtuse arches; the nave windows being pierced in large constructional arches which rise from projecting masses of shapeless brickwork above each pier. Upon the whole we are unable to congratulate the clever authors of this design on the result. We regard it as needlessly eccentric and as showing far too great a desire for purposeless originality.

S. —, Mountain Ash, Glamorganshire.—A cheap new church by Messrs. Prichard and Seddon, to hold 500 persons and to cost £2000. The plan comprises a nave with a south aisle not reaching to the west end, and a small chancel (or rather sanctuary) not so broad as the nave, ending in a three-sided apse. A kind of chorus cantorum is formed very awkwardly at the east end of the nave; but its seats are not distinguishable from the other seats (ranging east and west) of the nave and south aisle. The altar stands on a detached footpace on the chord

of the apse. There is a small vestry on the north side of the nave. The arcade between the nave and the aisle is of three broad arches of two orders with cylindrical shafts. A narrower arch at the west end forms a sort of internal porch. The windows are of plate tracery, but rather meagre in treatment. There is a corbelled arch at the entrance of the apsidal sanctuary. A small and thin belfry turret, octagonal, with slender octagonal spire, rises from the ridge of the nave roof in the middle of the easternmost bay. The strangest feature in this design is the placing a large cast-iron stackpipe at each angle externally of the apse. Banded by a massive strap midway these look like marble angle shafts. They die off in a battened basement. We can by no means approve of this whimsical device. The south aisle is gabled transversely, with four gables, the westernmost of which, rather lower than the others, forms a porch. With some good architectural features this design has too much eccentricity about it.

S. —, Ystradowen, Glamorganshire.—This is a very small church by Messrs. Prichard and Seddon, comprising nave, chancel, south-west porch, and vestry north of the chancel. The arrangement is very good. The accommodation is only for 116 persons. The style is a very bare Pointed, with broad lancets, single, or in couplets, or in triplets, except at the east and west ends, where there are windows with shafted monials and plate tracery. The buttresses batten at the foot. There is a small bellcote with a double arch at the west gable. This is somewhat needlessly elaborated by means of corbel shafts, connected by an arch, spanning the window on the west façade. Simplification would much improve this treatment.

Private Chapel in the park at Rheola, in the Vale of Neath, Glamorganshire. This is an ornate design by Mr. Norton. There is a chancel, ending in a semicircular apse, a nave, with vestry and organ chamber in a quasi-transept on the north side, and a porch under a tower at the south-west. The chapel is very well arranged, though on the model of a parochial church rather than a private chapel. The style is early Middle-Pointed. The tower is exceedingly thin. It has a plain belfry-stage not high enough to clear the nave ridge, and a slender octagonal spire rising from between plain parapets. The west end of the nave has an elaborate rose window above (externally) an unpierced arcade of trefoil-headed arches. The details are carefully designed. But the pulpit, of marble, wants elegance. The material is the local Pennant sandstone (blue) with dressings of Nailsworth stone, and internal ashlar of Bath stone.

S. Thomas, Agar Town, S. Pancras.—This church, by Mr. S. S. Teulon, which we formerly noticed, has been purchased from the Ecclesiastical Commissioners by the Midland Railway Company for their London station. The company have undertaken to rebuild the church, schools, and parsonage on another site. Mr. Teulon's new design is almost a reproduction of the old one, with the addition of a tower. Many of the old materials are to be used again. We could wish that the design had been a more manifest improvement upon the old one.

NEW SCHOOLS.

Elm, Cambridgeshire.—A convenient school-room 36 feet by 18, with a class-room and cloak-room at one end and a master's house at the other, by Mr. S. S. Teulon. It is a mixed school, with separate entrances and offices. The style is of the simplest kind, with slightly Pointed detail.

Buglawton, Cheshire.—Mr. White has designed a very successful little school, with a chapel-room over it, for this parish. The school-room is 30 ft. by 16 ft. with a porch on one side. The chapel is of the same dimensions, with an open roof, and entered by a porch over the school porch, to which there is a covered flight of steps. At the west end the wall rises into a single bell-cote. The style is of the simplest Pointed; but the structure gains character from the unusual comparative height which its two stories give it. A chimney is well treated on one side. Ample provision is made, we hope, for ventilating the school-room, which is rather lower than usual.

Ingatestone, Essex.—Here we have a school-room and master's house, by Mr. White, designed so as to allow the addition hereafter of another school-room for boys and another teacher's cottage. The material is red brick, very well treated; the more important windows being square-headed couplets with stone tympana pierced in foliated circles, all in hipped dormers. There is a simple bell-cote for one bell.

Hinton Charterhouse, Somersetshire.—These new schools, by Mr. White, comprise a "mixed" school-room, 30 ft. by 16 ft. separated by a porch and corridor from an infant school 16 ft. 6 in. by 14 ft. They are built of stone, with more architectural detail, Early Middle-Pointed, than is common. The windows appear to be scarcely large enough; and we do not much like the treatment of a clock-face over the door. We notice however a very good chimney.

S. Luke, Bedminster, Bristol.—Mr. Norton has designed an excellent school for this town parish. The site is a square plot, which is well utilized. On the ground floor there are school-rooms for the girls and the infants, and a class room. On the upper story are the boys' schools, each room 60 by 20, opening into each other at right angles. There are two teachers' houses. The style is a happy choice of an ornate Pointed, suited for a town; and there is a picturesque clock and bell tower.

Disserth, Radnorshire.—By Mr. Norton; for boys and girls, in rooms opening into each other, with separate lobbies, &c., and a master's house attached. The latter has four bed-rooms. The style is a good Pointed. There is a graceful bell turret, rising from the principal ridge.

NEW PARSONAGES.

Beaminster Vicarage, Dorsetshire.—Another house by Mr. White, but smaller than the last. The study here is only 10 ft. by 14 ft. 9 in. The arrangements however are thoughtfully planned. The material is stone, treated with much skill; and the introduction of a simple wooden oriel is exceedingly well managed. The style is Early Pointed; with, for the most part, square-headed windows and shafted monials. There is a timbered porch.

Bradden Rectory, Northamptonshire.—Mr. White is rebuilding this house on the old site, but with improved plan. The distribution is good, but we always like to see a more spacious "study;" and we are persuaded that the rooms, or some of them, should be *en suite*. There is here the peculiarity of a rise of ten steps to the chief door. All but two of these steps are under a porch. It is a picturesque arrangement, and apparently necessary in this case from the rise of the ground; but in practice it is inconvenient; and steps in a porch are seldom effective. The material is stone; the style a very simple Pointed; and the grouping is unusually successful.

 SECULAR WORKS.

Some additions to a villa called Joldwynds in Surrey, made by Messrs. Prichard and Seddon, seem to us to err from over-effort after the picturesque. They are in red brick banded with black, and cannot be defended from the charge of exaggeration.

The picturesque village of Nutfield, Surrey, has been increased by some cottages from Mr. Norton's designs. A group of four cottages, ingeniously combined, with a bakehouse common to the whole number, and each house having three bedrooms, costs £585. The style is of the simplest and plainest kind. A pair of rather better cottages in the same village has been built for £283. These are designed in a more ornate style, with dormer windows in the roof.

A drinking fountain, for Bryanstone Square, by Mr. S. S. Teulon, is an improvement on the ordinary type. It is square in plan, with a low octagonal spirelet, crocketed and finialled, with small flying buttresses at the angles. It is of Mansfield stone, of two colours, and marble.

We less like a design by the same gentleman for a drinking fountain, for Battersea Park, of wrought iron, with an enamelled bowl. The idea is happily enough borrowed from the old well-covers; but the design is somewhat needlessly spiky, and hirsute.

Messrs. Walton and Robson have designed a house, for the neigh-

bourhood of Durham, in rather pronounced Pointed, so far as concerns shafted and foliated doorways; but with square-headed windows having shafted monials. We do not quite like the juxtaposition of the late Third-Pointed embattled bay windows and the early door between them; and we have an objection to haunched gables. The general effect strikes us as rather pinched. Inside the Pointed detail disappears.

CHURCH RESTORATIONS.

S. Paul's Cathedral.—The works at S. Paul's are in active progress. The stalls have been lowered in pursuance of Sir Charles Barry's suggestion, with much advantage to the general effect, and the organ has been successfully placed on the north side. The old returned stalls have been re-erected on each side of the sanctuary to serve as sedilia, and the gilding of the soffit of the eastern lantern arch is completed. We trust that open screens will be placed in the arches of the eastern bay of the choir, which has been opened out by the removal westward of the stalls. It would be greatly to be deplored both on ritual and æsthetic grounds if this space were to be abandoned to the promiscuous crowd of a Sunday congregation. The organ which was purchased from the Panopticon institution, is being fixed in the south transept. We are unable to sympathise with this portion of the restoration.

S. Leonard, Bridgnorth.—A restoration and enlargement by Mr. Slater. This church was battered by Cromwell, but received a new roof, of curious and characteristic design, after the Restoration. This roof, which has been underdrawn and whitewashed, Mr. Slater very properly opens and restores. The present arrangement of the church is very bad, the pulpit and a reading-desk occupying the middle of the north side, to which all the seats converge. The chancel is unusually long. A new aisle is added on the north side; and the new seats are all ranged so as to face east, with the exception of those at the east end of the nave and aisles, which are ranged longitudinally. In this way, the choir, which is already disproportionately long, is prolonged into the nave by a kind of chorus cantorum. This part of the plan ought, we think, to be reconsidered. The new aisle is of Middle-Pointed style, affecting a local type; and the arcade is of five arches springing from lofty and massive cylindrical shafts. A small vestry, having a lean-to roof, without much architectural character, is added on the north side of the chancel. This church is remarkable for the unusual breadth of the nave, and for the position of the tower, which stands south of the south aisle, its lower story forming a porch.

S. Wilfrid, Kibworth, Leicestershire.—Mr. Slater is placing a new roof on the chancel of this church. At present the roof is of debased flat pitch, with a low lead roof. It will be restored to its original height, as shown by the weathermould on the east wall of the nave, and will

receive a new leaden covering. The east window will be replaced by a new one of enriched Flamboyantizing tracery, and the buttresses will be restored in accordance with the style, with pyramidal cappings.

All Saints, Catton, Yorkshire.—Mr. White is about to restore and rearrange this interesting church, adding at the same time a sacristy north of the chancel, and a south-west porch. The plan is curious, the chancel being very long and the south aisle extending eastward beyond the chancel arch and opening into the chancel by a narrow "hagioscope." The chancel is seated with returned stalls and sub-sellæ, an organ standing on the north side, eastward of the stalls, and a seat and desk opposite to it, on the south side, for which we can assign no purpose. The rest of the seats are made uniform, all the square pews being abolished. The architectural part of the restoration, including the raising the chancel roof to its ancient pitch, is admirably managed.

S. Mary, Sunbury, Middlesex.—Mr. S. S. Teulon is about to complete his transformation of this church (which has been already noticed by us) by the recasting of its mean bulbous capped tower into a dignified campanile with a western porch. The work deserves actual inspection.

S. John, Paddington.—Mr. Norton has designed an elaborate altar table for this church, as a memorial by a parishioner to his deceased wife. It is of three kinds of wood, richly panelled in three compartments; which are carved respectively with an enriched cross, between the symbols of the Agnus Dei and the Pelican. It is all brilliantly coloured.

S. Mary, Magor, Monmouthshire.—A curious church, of the local type: cruciform with central tower on massive piers, an unusually long chancel, short nave and aisles—the latter extending so as to flank the tower, and north porch. Mr. Norton, in restoring this church, forms a choir under the tower, and brings down the altar towards the middle of the chancel. He also alters the chancel levels, raising the altar on four steps besides a footpace, and putting behind it a carved and sculptured reredos with hangings on each side. Very little accommodation is wanted; and the north transept is screened off for a vestry, and the south one for the organ. In this design we do not complain of bringing the altar forwards towards the west; but we regret the alteration of the ancient levels. The tower of this church is of singular plainness and absence of ornament; but the north aisle has a rich pierced Third-Pointed parapet, and the north porch, which has a parvise chamber above it, has a similar parapet and an elaborate foliated and cusped portal. This enrichment of the north side, and the presence of a porch on that side, while the south side is without one, may perhaps be accounted for by the fact that an ancient castle, of which some remains exist, stood northwards of the church.

S. —, Whitsun, Glamorganshire.—This little church, holding only a hundred people, is to be partially restored by Messrs. Prichard and Seddon. Little more is required beyond new windows in the south side of the nave, and a new north wall. There is a massive west tower, with single octagonal spirelet at the north-east angle, of the local type. The new seats are arranged facing east; but the chancel receives no-

thing but a longitudinal bench on the north side. The old chancel arch is most inconveniently narrow.

Brecon College.—The designs for the restoration of this interesting building by Messrs. Prichard and Seddon are now completed. They comprise the preservation of the beautiful early Pointed chapel, and of the decanal buildings, of which the apsidal room will be used as the schoolroom, and the transverse building at its west end as the library. These ancient fragments are connected by a new group comprising a master's house, dormitories, &c., for forty boys, and a dining hall. The new works are in a pure early Pointed, and are grouped very picturesquely. The kitchen is square in plan, with a lofty octagonal roof. What we least like is a kind of open cloister, leading to the chapel, in which all Pointed detail disappears, and the side is made of classical-looking columns sustaining a flat entablature. The distribution of the building seems very carefully attended to.

NOTICES AND ANSWERS TO CORRESPONDENTS.

A CORRESPONDENT wishes to know if Nos. 47 to 50 (that is Nos. 11 to 14 of Volume iii.) of Winkles' Cathedrals are procurable, in order to complete a set. The missing numbers contain Carlisle and Chester Cathedrals.

Without expressing any opinion on the propriety of a church architect undertaking to build a Dissenting chapel, we may chronicle the fact that the Wesleyans of Sherburn near Durham have had the good taste to employ Messrs. Walton and Robson for a meeting-house there. The result is a building which might at any time be converted into a chapel for Catholic worship; with an apsidal east end and properly raised levels. There are dwarf transepts. The style is Early Pointed with plate tracery; and the door is a good composition, with Italianizing arches, having voussoirs coloured alternately. The artistic question is difficult of solution, whether such a building, manifestly unsuited for its immediate purpose, that, viz., of a mere *auditorium*, is a legitimate design, because it may be fit hereafter for Catholic worship.

We may note as a sign of ecclesiological progress that the *Record* a few days since published a leading article accepting painted windows with representations of scriptural scenes. It is not many years since difficulties might have occurred in various quarters in obtaining that concession from cautious High Churchmen of the old school. We believe that we are not misrepresenting the honoured memory of Bishop Broughton when we recall the fact that he prohibited on some occasion painted glass with figures in his diocese.

The annual general meeting of the Essex Archæological Society was to be held at Colchester on Thursday, the 27th of September, and the

following papers were intended to be read :—1. Notes on the Roman Conquest of Essex, by the Rev. Charles Merivale, B.D.; 2. On Greek Coins which have been found in Colchester and elsewhere in Britain, by the Rev. John Howard Marsden, B.D., Disney Professor of Archæology in the University of Cambridge; 3. On the Dialect of Essex, by the Rev. J. M. Jephson, M.A., F.S.A.; 4. On a Wooden Effigy of a Priest in Little Leighs Church, by the Rev. F. Spurrell, M.A.; 5. On the Roman Topography of Colchester, by P. M. Duncan, Esq., M.B., F.G.S.

The parishioners of Clyst S. George, upon occasion of the opening of the new schools in that parish, presented the rector, a well-known ecclesiologist, the Rev. H. T. Ellacombe, with a deserved testimonial and address. The most memorable thing in the restoration of the church of this parish is, perhaps, the way in which the personal interest of the clergyman and his actual share in the work conciliated all parties.

The Memorial to Augustus Welby Pugin goes on, we believe, prosperously. A large sum will be required for the endowment of the travelling studentship, but we hope it will be raised. A small balance remaining over from the Carpenter Memorial Fund has been very appropriately assigned to this fund. The friendship that existed between Carpenter and Pugin is well known to those who remember the early days of the Gothic movement. Besides, the promoters of the Carpenter Memorial proposed to have devoted the residue of the fund after the completion of the painted window at S. Mary Magdalene's, Munster Square, to the foundation of an architectural prize, had there been sufficient. So the present destination of this small sum is *ci-præ* to that which would have been adopted had there been a larger balance.

We hope that W. D. S. is mistaken in his supposition that the litany desk has been disused in the choir of York Minster.

It is good news that All Saints' church, Notting Hill—Mr. White's design—is about to be completed and opened. We hear that the nave will be furnished with chairs; and that daily choral service will be performed. But a considerable sum, £4000, is needed for making the building ready for consecration by All Saints' Day.

Mr. Clayton has in hand a painting of the Crucifixion on the east wall of the chapel at All Saints' Home, Margaret Street.

Received—K., H. E., H. and R. Powell, M. N.

THE ECCLESIOLOGIST.

“Surge igitur et fac: et erit Dominus tecum.”

No. CXLI.—DECEMBER, 1860.

(NEW SERIES, NO. CV.)

INNISCLOTHRAN, AND OTHER ISLAND CHURCHES IN IRELAND.

BY GORDON M. HILLS, ESQ.

INNISCLOTHRAN, an island in the expanse of the Shannon, called Lough Ree, derives its name, according to the latest authorities, from Clothra, reputed a Princess of Connaught, and sister of Meave, Queen of that province. The era of these somewhat mythical personages is supposed to be about the period of the birth of CHRIST. The legends connected with them which are in vogue upon the island, and even find a place in written histories, would encumber these pages without illustrating the subject. The first authenticated fact in the history of the place is the foundation of a church, or monastery, by S. Diermit the Just, which may have been about A.D. 540, i.e., about a century after the establishment of Christianity in Ireland.

An interesting feature in the ecclesiology of Ireland is the frequent occurrence of the earliest ecclesiastical establishments in the islands which abound upon its waters. The opportunities for retirement and isolation which the natural features of the country provided were so extensively applied by the Irish missionaries and clergy, that no rock or islet was thought too barren or dreary for the home of men nevertheless engaged in the active advancement of religion, and no spot too tiny to become hallowed by the names and deeds of the early saints. The island dwellings afforded a degree of security to their occupants which must have been highly valuable in times when every petty chief was at daily war with his neighbour. Such, for many ages, continued to be the normal state of society in the kingdom, and the belligerents appear to have made but little distinction between church and lay property in their devastations. Whatever the cause of their predilection for island homes, the clergy of Ireland appear to have carried it with them in their foreign missionary enterprises; so we find in England

and Scotland such instances as Lindisfarne and Iona, which mark the track of Irish ecclesiastics and founders.

Besides Innisclothran, there are also in Lough Ree the islands Innismor, Innisaingen, Innisbofin, Saints' Island and Nuns' Island (a mere dot of four acres and a quarter), on each of which to this day may be seen the remains of a church. Of these, Innisaingen is known to have been the seat of a monastery founded by S. Kiaran in the sixth century, shortly before the foundation of his great and most celebrated establishment at Clonmacnois, about thirty miles lower down the Shannon : and the founder is still remembered as the patron saint of the little ruined church of Innisaingen. Innisbofin had a monastery founded by S. Rioch during the life of S. Patrick, and the festival of S. Rioch was observed there down to modern times. Innismor, though it is difficult to clear its history from that of other places of the same name, seems to have belonged to S. Liberius in very early ages. It is mentioned in connection with a civil transaction in A.D. 960. Another island, Inchenagh, appears now to have no other mark of antiquity upon it than a fort, but has historical claim to an ecclesiastical establishment of some kind about A.D. 898. Saints' or All Saints' Island I have not seen mentioned before 1259, when Clemens was Prior. Ecclesiastical writers have confused its history with that of Innisaingen. I have not had the opportunity of examining the buildings which exist, but I fancy the foundation is not older than the Anglo-Norman settlement of this part of the country. Of the nunnery on Nuns' Island I have no information historical or descriptive. S. Kiaran's and S. Rioch's establishments, though they survived the Danish incursions so fatal to the Irish churches in the eighth, ninth, and tenth centuries, were plundered in 1089, and had not importance to gain historical mention afterwards. Innisclothran and Saints' Island, and perhaps Innismor, retained their monastic condition down to the final fall of monasticism. In material evidences in support of the ancient fame for sanctity Innisclothran far surpasses the other islands, and scanty as its historical records are they much exceed those of the other places.

Innisclothran contains one hundred acres ; in form it is an obtuse triangle, having its base or longest side to the west, and the apex to the east, about a mile distant from the mainland of Longford County. The island rises on all sides with a gentle slope from the water, and is agreeably diversified with meadow, arable, and wood land, and is now inhabited by two cottagers with their families. The ecclesiastical remains are a church by itself in the centre of the island, and a group of churches at the apex of the triangle on the eastern shore.

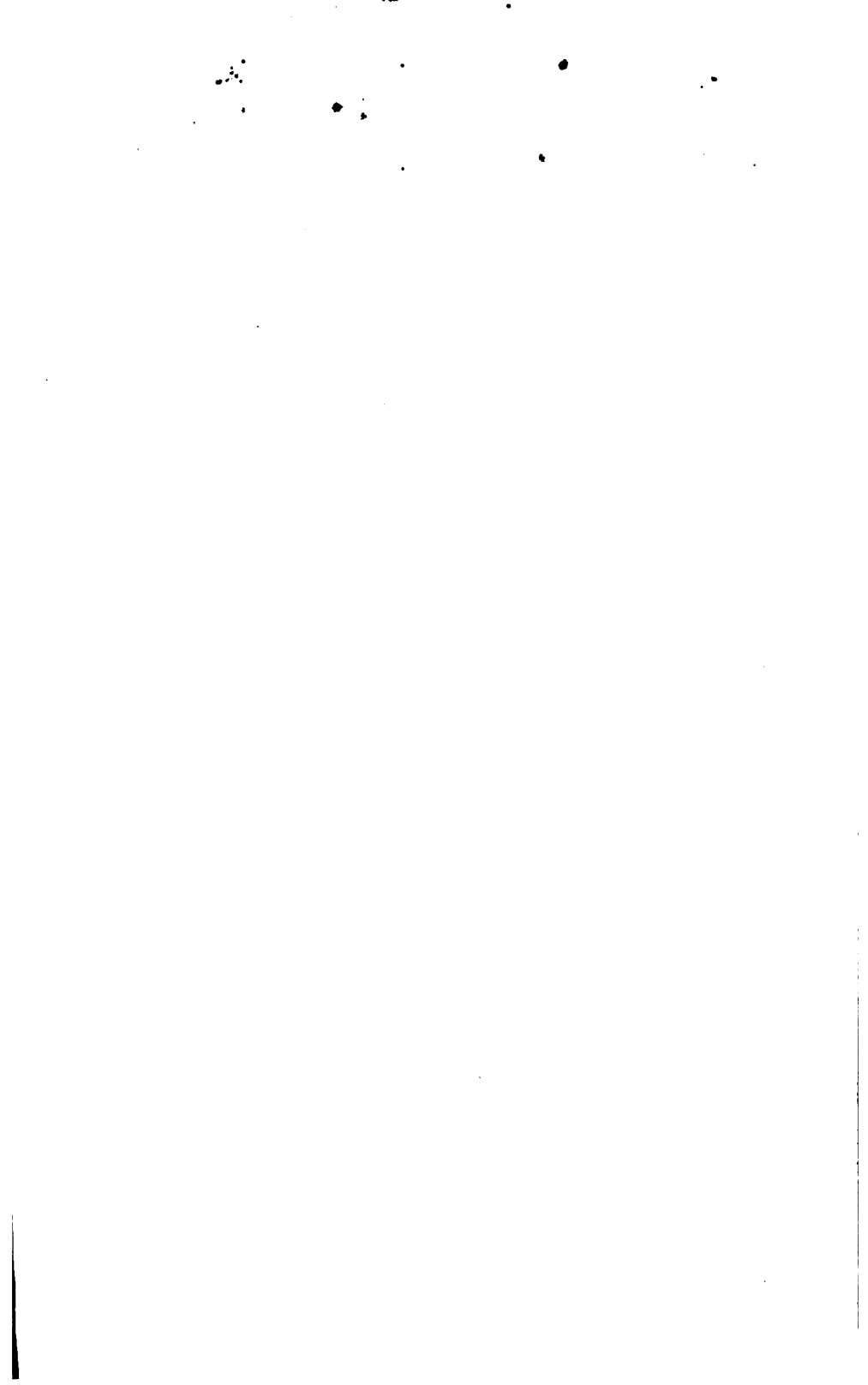
I have said that the ecclesiastical foundation may have originated under S. Diermit about A.D. 540. This period is the one usually accepted, but a work is attributed to the saint, in which the name of S. Adamnanus occurs, who did not live till the seventh century : this date has therefore been questioned. In the biographies of S. Diermit no date is given, but the earlier era corresponds with that of S. Senan the founder of the island monastery of Inniscathy and numerous others, and of S. Kiaran of Clonmacnois, with both of whom he is represented to have lived in friendship and intimacy. An argument in favour of the later date is

that no further mention of the monastery occurs till A.D. 719, when S. Senach of Innisclothran (probably abbot) died on the 20th of April. In 780 Eocha, son of Fogarta, abbot of Innisclothran, died. He was also abbot of Kill Fochladha, in the present County of Westmeath. These two establishments appear to have been connected, for the next notice is of Curoi, son of Alniadh, a man of reputation for learning, and abbot of the same places; he died in 869. Kill Fochladha (*al. Faghley*, modern Faughylstown) is not again mentioned as a monastery; it became a parish church, which was dedicated to S. German, and of which the ruins remain on the shore of Lough Dereveragh. Close by is a well bearing the name of S. Diermit. At the suppression of the monasteries the rectory of Faghley belonged to the ancient abbey of Fore in the immediate neighbourhood.

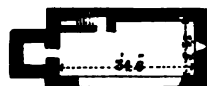
These scanty records are all that have come down to us of what may be called the first period of the Innisclothran churches, and to this period belongs a very small portion of the remains. I believe that a careful examination of the solitary church in the centre of the island will show that S. Senach, the Abbot Eocha, and the learned Curoi, may all have seen the belfry which still stands at its west end. This tower, or belfry, measures 6 ft. 1 in. by 6 ft. 2 in. inside, with walls 2 ft. 6 in. thick at the base, and 34 ft. high. It does not stand in the centre of the west end of the church, but rather towards the south side; the greater space to the north was made to admit of the construction on that side of a stone stair, which is partly in the thickness of the side-wall of the church. The church measures within its walls 34 ft. 6 in. in length, and 14 ft. 5 in. in width. The ground story of the tower is entered from the church by a rude square-headed door; from the upright jambs and general appearance, it is highly probable that this door is an after-work, and in that case the ground story would have been originally a blind story as is usually the case with the Round Towers. The next story has a doorway opening through the gable of the church which is undoubtedly original, and like the elevated doors of the round towers it may have been at first without any other means of access than moveable ladders. This story is lighted by a quadrangular window in its west side, about 3 ft. high and 8 or 9 in. wide, splaying to a greater width on the inside. As in the round towers the windows are usually only a few inches above the floor, so it is here, such a position affording to persons within the tower the greatest facility for annoying assailants at the foot of the building without. The projecting stone ledge which carried the floor remains. A smaller quadrilateral window, several feet higher up on the south side, is sufficiently raised to have been just above another floor, which, however, had no such supporting ledge, and lastly, what is now the top story was lighted by a small quadrilateral window on the north side. There is no absolute evidence of the original finish to the top of the tower. Speculation on the subject would direct us to something like the conical roofs of the round towers, or the pyramidal capping on one of the slender square towers of Cormac's chapel at Cashel known to be as old as 1134. The whole workmanship of the Innisclothran tower is rude. The quoins and dressings to the openings are of the same hard limestone as the

walls, and are roughly wrought on the faces, but unwrought in the beds and joints; the walls, too, are constructed of large stones, as is customary in the early work of the country. This is the only tower or belfry of any kind on the island. The eastern wall and gable of the church remain in perfect condition; the east window is of Romanesque form, 3 ft. 3 in. high, and $7\frac{1}{2}$ inches wide outside, splayed to 3 ft. 2 in. wide inside; the inside arch is also semicircular, and follows the splay. This window is well wrought in sandstone, and belongs to the eleventh or twelfth century. The south wall is nearly destroyed, but close to the east end is the bottom part of one jamb of a window, evidently similar to the eastern. The north wall was windowless, except a very small rude one in the staircase. Of the stairs only the first four steps remain, and those of undressed stone.

We may now turn to the group of buildings on the eastern shore. This consists of a diminutive abbey church, with remains of its cloister and conventual buildings, a small oratory, and three other churches. The buildings vary in date, but, excepting the oratory which may be earlier, are within the period comprised by such further records of the place as exist. From the death of the Abbot Curoi, in 869, to the year 1015, where our history recommences, is a blank. The islands of Lough Ree were more than once plundered, and the Lough frequently infested by the Danes, so that it may be supposed that the period of their incursions so distressing to the whole country was as disastrous to the church at Innisclothran. It nevertheless survived, and was important enough in 1015 to attract the vengeance or excite the cupidity of a party of native marauders from Munster who plundered the island. In 1050 the calamity was repeated, and again in 1089, when the King of Munster himself led an army into Connaught and Meath. In 1136 Nec. O'Mulrony, the Chronicler, and Hugh O'Fyn, Bishop of Breifne, (the district now subject to the see of Kilmore,) died on the island, doubtless as inmates of its monastery. In 1141 the chieftain of the O'Farrels, a tribe occupying the country east of Lough Ree, died, and was interred at the monastery; nine years later his son Murchadh, "Pillar of the glory and splendour of the east of Connaught," as described in the Annals, died on the island. In 1155 the church or monastery was burned, from what cause does not appear. In 1160 Gilla na naemh O'Duinn, memorable, according to the record, as a poet, historian, and orator, and who was lector of Innisclothran, died on the 17th of December, in his 58th year. In 1167 we have the obit of a priest of Innisclothran, and in the following year that of a lady who received the last offices of religion, and was interred here. In 1170 Diermit O'Brien, abbot of the neighbouring and powerful abbey of Roscommon, died here at the great age of ninety-five. In 1174 a chieftain, from the south of the present King's County, was slain in the middle of the island, and in 1189 we have further records of civil strife in which Innisclothran was made a depôt for the hostages of Connaught in a quarrel between the sons of Roderic O'Connor, whose native sovereignty was Connaught, and who was also supreme over the other provincial kings till, at the invasion of the English a few years before, Henry of England had assumed the government. These two last events

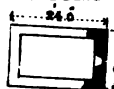


INNISCLOTHRAN.

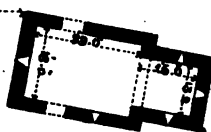


N^o 1.
CHURCH WITH
CLOOS OR BELFRY.

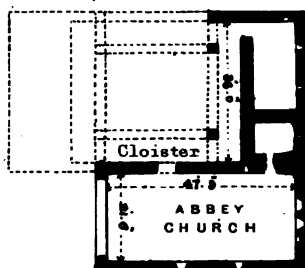
N^o 5.
CHURCH OF
THE DEAD.



N^o 4.
MIDDLE CHURCH.



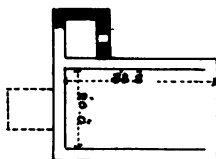
N^o 2.
ABBEY.



N^o 3.
DIERMITS GRAVE.



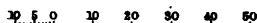
N^o 6.
LADY CHURCH.



PLANS OF THE CHURCHES.

N^{os} 2, 3, 4, and 5
are shown in their true relative
positions.

SCALE OF FEET



INNISCLOTHRAN.



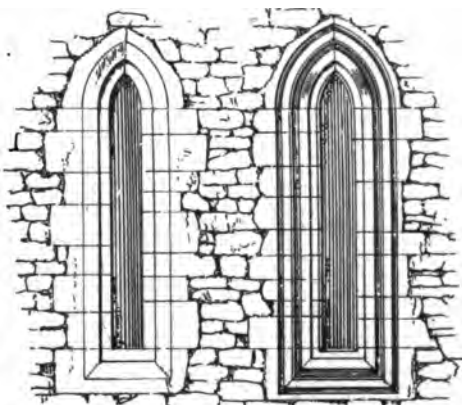
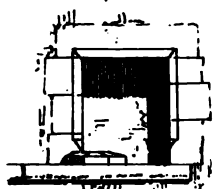
BELFRY FROM THE INTERIOR OF THE CHURCH.

DETAILS FROM ABBAY CHURCH.

SCALE OF FEET.



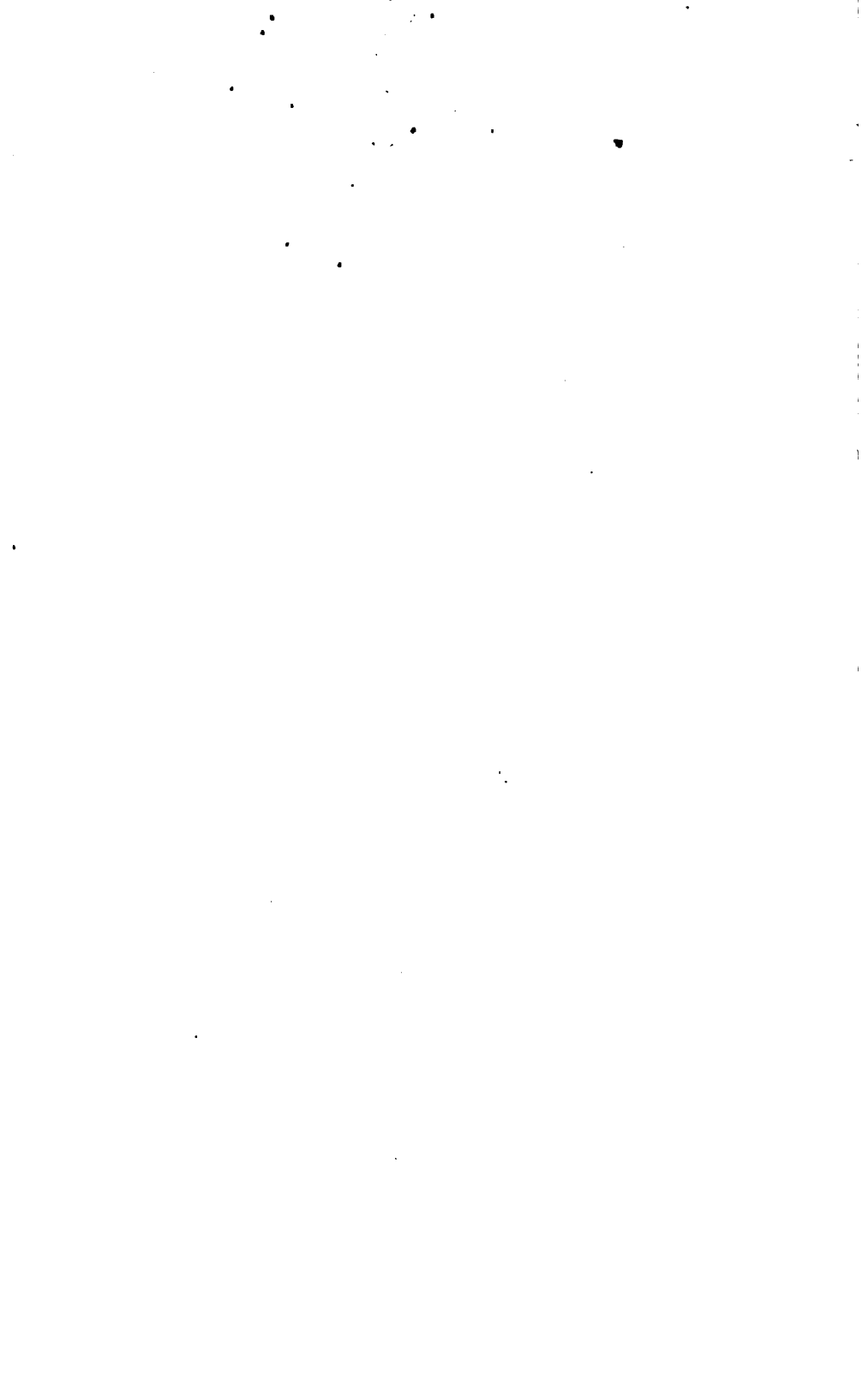
RECESS IN EAST WALL.



EXTERIOR OF EAST WINDOWS.



PLAN OF EAST WINDOWS & RECESS.



at Innisclothran probably have some connection with an ancient fort, of which some remains are still visible on the island. In 1193 the Anglo-Normans, under Gilbert de Nangle, plundered Innisclothran; in 1232 another Abbot of Roscommon, Tipraid O'Brien, made a pilgrimage to the island, and here died. The latest notice we find is the death of Donough O'Connor, Bishop of Elphin, which occurred here on the 23rd of April, 1244. He was interred at the important Cistercian abbey of Boyle.

In the accompanying plate of plans, the abbey church, middle church, and the church of the dead, and the oratory or Diermit's grave are shown in their true relative position. The abbey church, the largest edifice of the group, measures 47 ft. 9 in. by 21 ft. 6 in. within the walls, and is a simple parallelogram in plan. The west wall has fallen, but its foundation and the lower part of the north wall are of a different material, and constructed in a different manner from the rest of the work, viz., with very small and thin stones. This might possibly be a mere accident of material, but taken in conjunction with the similar construction of the oratory presently to be described, it may with great probability be assumed to form part of an older building. The other walls remain nearly entire. The most important features of the church are the two lancet windows in the east end, of which a drawing is given: they are beautifully wrought in hard limestone, and whilst both are similar inside, one is richly moulded outside, and the other nearly plain; in the moulded head, too, the inner portion of the mouldings are made to project forward in an ogee form, not easily represented or understood in a mere elevation. The whole east end, including these windows, seems to have been rebuilt soon after the devastation by Gilbert de Nangle. In the eastern part of the south wall is an older window. It is 6½ inches wide, four or five feet high, with upright jambs and round head, the jambs splaying widely to the inside. It is without any moulding, except a piece previously applied to some other purpose, and built in to the outside sill, and was without glass. Another small window in the south side near the top of the wall, an insertion two or three centuries later than any date hitherto given, completed the lighting of the church. For it is very usual to find no window in the west end, although it cannot be stated positively to have been so here, and the north side, which is frequently in much larger buildings windowless, had only a small one, which was stopped up by the erection of the conventual buildings. The doors, one leading into the sacristy, and the other into the cloister, have been despoiled of every architectural stone. The altar, thrown down by some malicious person in recent years, was of the same date as the east windows. Fragments of its angle stones, well moulded, testify to this point. In the east wall, to the right of the altar, on a continuation of the string which forms the inside sills to the east windows, is a very peculiar recess, neither aumbry nor piscina. It is square, with a simple chamfer on the edge, (see plate,) 2 ft. 4 in. high, 1 ft. 10 in. wide, and 1 ft. 4 in. deep. Within the recess the right hand part is vacant, and to the left is an octagon base raised 2½ inches, chamfered flatly, and projecting quite to the front of the stringcourse; behind the octagon is a plain

square base, raised to the same height and curiously connected with it, all which is exhibited on the plate. The base is wrought out of one of the stones of the stringcourse, and the whole recess belongs to the same period as the east windows. An intelligent resident on the island described a short octagon pillar as having stood on the base of that form down to three or four years ago. Some of the readers of the *Ecclesiologist* may be able to point out the use of the recess. I have not met with one like it elsewhere, but it may have served the purpose of the corbels not uncommonly found in a similar position, and I fancy may have some connection with "an admirable ivory statue" of the patron saint, which the author of "*Acta Sanctorum Hiberniæ*," writing more than two centuries ago, speaks of at this place. The octagon base might have formed the pedestal for the statue, and the square part have received a case for its preservation when not exhibited. This statue, Colgan says, "*ut subtraheretur furori Hæreticorum tempore persecutionis*," i. e., at the Reformation, was committed to the ground, and he having heard of this, and of its recovery by a certain worshipper of the saint, forbears to mention the name of his informant, "*quidam religiosus pater cujus germanus frater reperit et asseruat eandam statuam*," lest it should fall into the hands of the heretics, "*omnia sacra in istis regionibus demoliencium vel verius jam demolitorum*." The remaining conventual buildings form a wing 38 ft. 6 in. long, extending north in a straight line with the east end of the church, with parts of a diminutive cloister, of which this wing contains the east side; the south side was against the church, the west must have been a wing like the east, and the north was probably a return of the cloister alone. The east wing has in the ground floor the sacristy and another apartment. The sacristy covered with a Pointed barrel vault without any ribs, is lighted by a very small but elaborately wrought window of the fifteenth century, which does not appear to have been glazed. The other apartment is entered from the cloister, and lighted by two plain loops on the east side. Extending over the whole wing was a single apartment in the upper story, lighted by two loops in the east side, and a beautiful but small traceried two-light window of the fifteenth century in the end. At each end of the east walk of the cloister there remains a pointed arch, which opened into the ends of the north and south walks. These arches are constructed of rubble, and exhibit the peculiarity frequent in Ireland of voussairs, whose joints radiate to centres different from those on which the form of the arch is struck. The corbels which carried the roof of the south walk remain in the church wall. At the north-west angle of the church or west end of the south walk, there remains the springer of an arch similar to that at the east end, and which must have opened into the west walk of which no other trace exists. I surmise that the west walk formed part of a building which contained a lodge and accommodation for strangers and visitors, but of these apartments not a vestige appears. Except the arch, which opened into the east end of the north walk, we are equally at a loss for material evidences of that part. The whole of the screen towards the cloister court has disappeared. Throughout the abbey church and its adjuncts the dressings are in limestone. The conventual buildings where they

join are not bonded to the church, and were entirely of the fifteenth century.

The oratory called Temple Diermit, supposed to mark S. Diermit's grave, stands about twenty-five feet from the south side of the abbey church. It measures within the walls only nine feet by seven. The west wall has a high-pitched gable, and is 1 ft. 9 in. thick. The other walls are levelled nearly to the ground. The ground has collected around, so that the door, which is in the west end, is only 3 ft. 8 in. above the surface; it is 1 ft. 7 in. wide, flat-headed and quite plain. The jambs are much shaken, so that instead of inclining inwards in the manner usually characteristic of the most ancient work, they now lean outwards. The head and jambs are of chiselled limestone. Part of the masonry of the wall near the ground is of coursed hammer-dressed stone, which averages about ten inches high to a course; the gable and the whole upper part is of the same kind of walling as the three courses found in the north and west walls of the abbey church. The fragments by their position there may be as old as the tenth century, and to that date the work of the oratory may well belong. I do not think it older.

A more interesting structure than the last is that called wrongly by the ordnance surveyors, Templemurry. The only name I could hear for it on the island is Middle Church, which it obtains from its position between the abbey and the church next to be mentioned. Middle church is sixty-five feet in a north-west direction from the abbey church; assuming that building to stand due east and west, the axis of this diverges about ten degrees to the south-east. It consists of a nave and chancel, respectively 29 ft. by 18 ft. and 15 ft. by 13 ft. 2 in. within the walls, which are nearly perfect, and have one window in the east end, one north and one south in the chancel, one south and one west in the nave. The east window is 3 ft. 8 in. high, 6 inches wide at the sill, and 4½ inches wide at the top, which is round-headed. It splays to 2 ft. 8 in. wide inside. The other windows are so buried in ivy, the stem issuing through the narrow openings and forming in some parts a casing of solid wood, that they cannot be exactly discerned, but enough is clear to prove that all are of the same character as the east. The side windows are less in height, that of the nave being only 1 ft. 8 in. to the springing, and it is seven inches wide at the sill. There was no glass, and there is neither moulding nor chamfer. The dressings are of sandstone, and the walls of rubble limestone. Breaches show the position of both a north and a south door in the nave, and of the south door one stone of the label, a simple chamfer in sandstone, remains in a position which marks the form of the arch as semicircular. The chancel-arch has fallen: it was the full width of the chancel, the piers being without moulding or chamfer. This building is of one date throughout, belonging to the earlier part of the period in which I have included it.

Nearly west from the last, and distant 62 ft. 3 in. is the church of the dead, so called, as the islanders say, because the corpses were formerly brought into it before interment. The name and the reason assigned for it have both arisen, I presume, since the Reformation, and

since the buildings fell into ruin. The church is a simple parallelogram. Its outside dimensions are 24 ft. by 15 ft. 8 in. The east wall remains nearly perfect, and there is a short return of the south wall, but otherwise the south, west, and north walls are levelled to the ground. The east wall presents a lancet window 2 ft. 2 in. high, $4\frac{1}{2}$ in. wide at the sill, and $3\frac{1}{2}$ in. at the springing: it is chamfered outside, was without glass, though rebated inside, as if for a shutter, and splays to 2 ft. 5 in. wide inside, with a semicircular inside arch following the splay of the jambs and made in sandstone, whilst the inside jambs, (which incline,) are of large hammer-dressed limestone, and the outside of the window of that material chiselled. The return of the south wall terminates at twenty inches long with the inside jamb of a window, of which what remains agrees with the east window. The walls are twenty-six to twenty-seven inches thick. Notwithstanding the conjunction of the lancet and round arch, and the mixture of material in the window, the whole seems to have been executed at one time, and to coincide in date with about the middle of the period included in the historical details last given.

The churches of the group so far described, are at present within one enclosure. The next and last building to be mentioned, stands immediately without this enclosure to the south. It is omitted altogether on the ordnance map, but locally is known as Lady Church or Templemurry (Mary), the name which the ordnance surveyors have transferred to one of the other churches. The remains consist of the foundation of a church 36 ft. by 20 ft. within the walls, which were 2 ft. 8 in. thick; outside the western end is a trace as of a western porch or other external building, and at the west end of the north side attached, but not bonding to it, is an apartment 9 ft. 4 in. square inside, of which the west wall seems to have had a window of some kind, and the north wall, which is gabled, retains high up in the gable the sill-stone of a window 10 in. wide. Little as there is here to guide us to the date, I have no doubt this is the most recent of the churches. This dedication was not known in Ireland before the twelfth century, and the remains bear no mark to entitle this church to an early place in its class. The spring or well to which the venerated name of S. Diernit gave a reputation for sanctity was not far from this church.

From the death of the Bishop of Elphin, in 1244, at Innisclothan, to the final suppression of the monasteries, I know of no single act or record respecting it. Most of the ancient Irish monasteries had ceased to exist or greatly declined in importance long before the thirteenth century, and those which remained, unless refounded, as was the case with several about or shortly before that time, were eclipsed by the far more imposing establishments which the Cistercians began in the twelfth century, and who were rapidly followed by the other monastic orders of Europe, all hitherto unknown in Ireland; even the Benedictine rule there is, I believe, no evidence for excepting from this statement. Native ecclesiastics esteemed almost as apostles had been extensive founders of monasteries, and in the early ages Innisclothan and its contemporaries followed the institutions of their immediate founders, or of such celebrated men as S. Senan of Inniscathy, S.

Brendan of Clonfert, or the great S. Columba of Iona, each the founder and chief ruler of many churches and monasteries. Under the new monastic system of the twelfth and thirteenth centuries, some of the surviving ancient monasteries became tributary to the new ones; and this may have been the case with the one whose history we have followed. Its absorption might account for the blank in its history for the remainder of its existence. Independent or tributary, we may conclude from the character of the domestic or conventual buildings of the abbey which we have seen to be of the fifteenth century, that its existence was continued down to the Reformation. The Monasticon does not mention its property, or the disposal of it at that time, nor even its suppression, but the architectural evidence is confirmed by Colgan, (whom I have previously quoted speaking of the Ivory statue,) who states in a manner which seems to refer to times not then long past, that the 10th of January, the feast day of S. Diernit, was celebrated here with the highest veneration "*vigente re catholica.*"

At the present day, the very name of Innisclothran is forgotten by the inhabitants on the shores of Lough Ree, and by the islanders themselves, nor do the modern written corruptions Inchclorin or Inniscleraun, appear to be any better known. It is now Quaker Island, a title derived from a member of "The Friends," who some years ago owned the island and lived upon it. His pleasant little house is now another ruin. Sometimes the memory of its ancient dignity is recalled by the appellation of Seven Church Island, a name applied as well to other islands and places possessing a group of buildings. In no instance, however, does the number of the churches justify the title, and anciently it was unknown. We have seen that Innisclothran possesses six churches, or five and an oratory. Inniscaltra, Inniscathy, Tory Island, and the Seven Churches at Onaght, on the Great Island of Aran, had fewer in number than seven. So had Rattoo, in Kerry, (it is not an island) and on the other hand, Clonmacnois and Glendalough, both on the mainland, had more than that number. All these places have been called "The Seven Churches," or have had that number of churches attributed to them. The adoption of the number seven has been cited from these instances to prove various theories concerning the Irish church, which, if the other premisses are worth no more than this, can have but little value. Glendalough was the first place which acquired a reputation for seven churches, and was named accordingly. The mountains of Wicklow, where Glendalough stands, were for several centuries known to the English only as the impenetrable fastnesses of the Irish clans of O'Toole and O'Byrne, who successfully resisted all attempts to impose any law upon them down to the end of Queen Elizabeth's reign. Then the power of the native chiefs began to fall off, but was not finally broken till Cromwell's wars. His success, and the new partition of the land, gave rise to Sir William Petty's survey, and in all the maps which profess to follow him the old name of Glendalough is dropped, and the place is marked as "Seven Churches." Numerical accuracy could not be intended by the designation. Its application to other places is due to the assumptions of some anti-

quarries of much more recent times, and who for the most part seem to have dealt with the subject ignorantly and carelessly.

A tenacious regard for the practices of their ancestors, leads the Irish people to adhere to their ancient burying places in all parts of the country, and amidst the many inconveniences to which their religious dissensions subject them. In a vast number of instances the church which marked the hallowed spot has long disappeared, and for the most part the sacred structure is represented only by crumbling fragments. The ancestral burial place is resorted to in the face of crowded interments, which frequently prevent the addition of another member of the family, except by disturbing the last deposited remains. Thus, skulls to be counted in not a few cases by thousands, and heaps of bones strew the graveyard, and broken coffins lie at every step. The danger of a procession by water, the weariness and difficulty of many leagues by land, and the poverty of relatives, forbid not the gratification of venerating and following the ancient and still prevailing custom, resulting as it does in effects so little favouring a reverence for the dead. At Innisclohran, however, all this is forgotten; the sites of the churches are duly respected by those who till the land around, but there is no tombstone visible, and no interment has taken place within the memory of two generations. About the Belfry Church the surface of the ground still bears palpable marks of former interments; and the beautiful greensward around the eastern group cannot be dug without bringing to light evidences of a graveyard. Where so much of the former ecclesiastical state remains, and amidst such determined adherence to ancestral religious customs, it is strange to find so much obsolete and forgotten. Whilst sites far inferior in outward evidence of dignity continue to witness the devotions of the peasantry, rarely does a pilgrim turn his steps to this island; and as if nature joined in the declension, the spring forming the once venerated and frequented well of the patron Saint, has for several years ceased to flow.

MODERN ARCHITECTURE.

To the Editor of the Ecclesiologist.

DEAR MR. EDITOR,—When I ventured to address you, I felt that it was a bold undertaking to step forward and call attention to the subject, knowing that the peculiarities or innovations referred to are practised by many (but not all) of our most talented architects; yet the importance of the topic justified a little personal risk. With much pleasure, therefore, I read the temperate reply of W. M. F.

He begins and ends with a complaint that my letter advocates copyism: a re-perusal of the letter will show this to be a mistake. I objected to the importation and admixture of an imperfectly developed variety of Gothic, in preference to preserving the perfected type. It is probably unnecessary to argue that Italian Gothic is an imperfectly-developed variety—for any one who is acquainted with it will at once

feel that in Italy the classic or Pagan style possessed a very strong influence even in the most palmy days of Pointed, and the latter existed for a shorter period in that district than elsewhere. Choose an example for England, Trondhjem for Norway, Hildesheim for North Germany, S. Stephen Vienna for the South, Cologne and Strasburg for the Rhine, Amiens for France, and Burgos for Spain; and then say what Italian church will bear comparison with any one of them. The Italian style is not only inferior in effect, but often false in principle, as, for instance, in west façades (such as Siena cathedral) which, like a Dutch little boy's unmentionables, present a splendid show in front, but with nothing at all to correspond behind.

Doubtless, all of us cordially agree with W. M. F.'s proposition that if art has life it must grow. With this view our architects did not, in the modern revival, act on the eclectic principle and select the most beautiful features of Gothic art, from different periods and different countries, and amalgamate them into the style of the future; but they went back to the period when Gothic appeared in its purest form, hoping thence to develop a variety which should rival, if not excel, the glories of mediæval architecture. Artists are, and should be, sanguine of their art, and of their own powers and genius: to others, the thought of excelling mediæval chef-d'œuvres indicates a degree of sanguineness not easy to realise.

Here we come to the main point at issue between W. M. F. and myself. A variety of Pointed architecture, distinguished by the introduction of Italian-Gothic features in place of English-Gothic, and to which I referred in my former letter, is frequently seen in new buildings. Is that variety a development of Gothic? Surely not, I contend; surely it is no legitimate offspring of that style, but a cross-breed between Northern and Italian, and inferior to both—possessing some of the qualities of each parent, but in diminished force.

As regards the minor points upon which W. M. F. has replied, I propose to answer but two or three, because, besides their inferior importance as matters of detail, rather than principle, they are topics upon which much may be said on either side, and a lengthened discussion of them in the *Eccelesiologist*, renewed at two-monthly intervals, would be as tedious, to all but the parties concerned, as a game at chess by correspondence between London and New York.

He and I appear to differ in opinion as to the appearance of apses; on my part I cannot understand any one preferring the exterior of the village churches of France to those of England. The east end is the only position in ordinary churches affording scope for tracery (one of the glories of Gothic), and if sometimes a large east window is glaring, the fault—not rare in modern churches—will be found to rest with those who made the window disproportionately large, or filled it with transparent glass. Apses have before now superseded chancels altogether. It is a well-considered axiom that no change should be voluntarily made unless for some distinct advantage more than counterbalancing the loss which attends all change: in the House of Lords, I believe, if the numbers are equal, the proposed vote is negatived. And even were the comparative advantages of square ends and apses equal,

a conservative view would follow the mediæval practice to maintain the localism—a national one in the present example.

It is said that I do not feel the beauty of the arch-form, *because* I prefer its repetition by mouldings. This needs no reply, nor perhaps is it necessary to point out the remarkable opinion that mouldings are “not the most pure decoration an arch could have; they being little more than a blind over its real construction.” It was my impression that one of the glories of Pointed architecture consisted in the fact that there is no attempt to conceal constructive features, but rather an endeavour to enrich them, and turn them to an ornamental account, and that such arch-mouldings may be cited as an illustration of the practice.

And finally, with respect to constructional polychrome. Probably no one objects to it *in toto*, but only to those glaring contrasts exemplified in the “tricolor” system of *voussoirs*. Colour I hold to be necessary to perfect art, even in sculpture; but it must be used with moderation and with taste. It should be adopted with that refinement of feeling which in its highest form is one of the rarest faculties; now, on the contrary (as it seems to me) we have the plumber-and-glazier style of colour-decoration transferred to the walls by construction in such permanent manner that nothing but whitewash or demolition can ever release us. I know of no ancient architecture out of Italy, where such violently-contrasted colours attract the eye, as are visible in twenty new houses in the streets of London. It appears to me that, in so far as canons for architectural colour can be laid down, one that mediæval architects, perhaps intuitively, acted upon, is that regard must be had to climate and situation in determining the brilliancy and depth of the colours used; thus the most gorgeous tints of positive colour, profuse gilding, and splendid mosaics harmonise with the gloriously rich, bright hues of a southern climate, while the very same if transported to our thick, sombre atmosphere, would strike the eye as gaudy or tawdry.

I will not further trespass upon your space,

But remain, &c.

A. H.

6th November, 1860.

REQUIESCANT IN PACE.

DEATH has of late been busy with our illustrious men. Macaulay, Napier, Stephenson, Richmond, Barry, Dundonald, and many lesser, some greater, lights, have within a brief period paid the debt of nature. Their story has been told, their eulogy penned, in other columns; how gallantly they fought, how skilfully they manœuvred, how eloquently wrote, how triumphantly designed and constructed. In the respective pages of their country's history their memorial will long be preserved *cere perennius*; and it would be alike superfluous and inappropriate to reopen the brilliant tale it records in these. We have no intention of

doing so; yet desire in passing to add our willing tribute to the departed; that the tenour of the following observations may not be misunderstood, nor the feeling which dictates them be misinterpreted.

The remains of Stephenson and Macaulay, of Barry and Dundonald, have found a resting-place in Westminster Abbey. A *last* resting-place we had written (all their fellow-citizens would wish it to be so;) but on reflection we erase the word. "The paths of glory" have indeed "led but to the grave." In their case a hallowed grave, a honoured grave, by some an envied grave, one over which floods of sacred melody, with the voice of prayer and praise will continually be wafted. But can we hope a *safe* grave, a really *last* resting-place? Who doubts it?

If "that which hath been is that which shall be" without amendment; if the sepulchral capacity of this church is still to be deemed inexhaustible, in spite of repeated and painful demonstration of the contrary; then abundant evidence shows, that a "narrow bed for ever" in S. Peter's Abbey is far from final; and that the mortal relics thereto consigned, (as being those the nation most desires to guard with reverential care,) are the surest to meet eventually with unseemly, if not reckless, disturbance.

The simple fact to which we would draw attention is, that the abbey, regarded as a sepulchral chamber—vast as it is—is full to overflowing; and that no fresh interment takes place of statesman or warrior, poet, engineer, or physiologist, without the preliminary disinterment—partial, or complete—of some one else. When not long since the body of Hunter was translated thither, that of an earlier genius, (Ben Jonson's it was supposed,) had to make way; and human remains were exhumed, the skull was handed about among bystanders, that other human remains might succeed to, or at least partake, the precarious tenancy! Yet the spot selected on this occasion, the north aisle of the nave, is no doubt a comparatively unfrequented situation; and as such was expressly chosen by the authorities.

So again: a *loculus* was prepared for our great engineer, at the expense of a prior occupant. Whose bones were those?—whose mouldering, broken-up, coffin was that—we saw thrown out in fragments at the verge of Stephenson's grave? Who shall say how distinguished, how holy, how revered, how beloved, was once that forgotten and disregarded man! How *his* friends and admiring contemporaries looked mournfully into the yet unfilled chasm; but took some comfort from the thought, that at least beneath the abbey roof it would be undespoiled and safe, until the resurrection morn! But, no, a later worthy (most worthy we believe he was,) needed the space, and the first must yield.

Thus we, in the same hope which actuated those elder mourners—a mistaken hope, as the result has proved—repeat their deed. Are not we mistaken too? Will not those we similarly intend to honour, be in due course as unscrupulously dishonoured? Have the new-comers in the great mausoleum, Macaulay and Dundonald, Barry and Hunter, better security than their predecessors of retaining a *last* resting-place there?

As we have said, unless the now revolting practice of burying in the abbey is relinquished, we fear not. The ground is full; and every fresh deposit, however dignified by ceremonial, or accomplished with sacred minstrelsy, must necessarily dislodge some inmate, the sanctity of whose grave is set at nought, that the modern claimant of such temporary shelter may find room.

Is this system to go on? or shall reverence for the dead, regard to public decency, and even sanitary considerations be allowed their just weight, and cause the scandal to cease?

In the very interest of the children of fame passing from among us, it is imperatively necessary to close—not, perhaps, the abbey portals against the obsequies, nor the abbey aisles against their monuments—but its too thickly peopled soil against their sepulture. On their behalf, no less than on that of their forefathers in honour, we urge the plea, let interment in Westminster Abbey absolutely and definitively be forbidden, as in every other church throughout the country. Then only can we, with a reasonable hope of its fulfilment, breathe the aspiration for the relics of departed greatness thus enshrined,—*Requiescant in pace.*

RENOVATIONS AND SPOILIATIONS IN HEXHAM ABBEY CHURCH.

UNDER this title, our contemporary, *The Builder*, has called attention to some recent proceedings in this celebrated edifice, which are interesting to ecclesiologists generally. A short notice of what has been done, and what has been left undone, will probably therefore be acceptable to our readers. The correspondent who contributes it well knew the state of the choir previous to the works of the local Restoration Committee, and has visited the spot within the last few days.

If memories and associations could deepen the feelings of indignation and disgust occasioned by the various defacements that were committed during the Georgian era in this noble monument of mediæval art, the visitor might call to mind the historical splendour of Hexham in the annals of the Anglo-Saxon Church; the fact that the first Christian edifice built here was the fifth church that was constructed of stone in Britain, and the masterpiece, as well as the cathedral, of S. Wilfrid, the Wykeham of his day, and who was said by Eddius, his contemporary biographer, to have no rival on this side of the Alps; might think of the provisions made by Norman Archbishops of York for the revival, by Augustine Canons, of the former monastic fame of this old seat of Saxon Episcopacy—for the cathedral had been destroyed, and Wilfrid's Benedictines had been scattered, long before the Conquest); and might behold the loving toil and consummate skill with which in the dawn of Early English architecture, while Richard Cœur de Lion was fighting in Palestine, and John was granting the great charter of English liberties, the white-robed recluses built at Hexham, upon the spot

that had been hallowed by Saxon saints, a church that became one of the glories of the northern province.

During the Transition period the monks appear to have begun the present church, and it seems to have been completed early in the reign of Henry III. The plan was a complete cross, of which the choir with aisles, the transepts, and the central tower remain.¹ The architecture is bold and massive, marked by severe simplicity, but by amazing beauty of design and dignity of aspect. Above the triforium rises a rich and imposing clerestory of triple lancet arcades resting upon arcades, and a gallery runs round the choir and transepts. The whole interior is lofty and spacious, and has remarkable beauty of proportion. Before the dissolution of monasteries, an adjacent edifice to the east, on the Norman crypt of which some houses in the market-place stand, was the parish church, but in later times the abbey church became appropriated to parochial use, and of the little parish church not a stone remains above ground. The stately edifice of the Augustine Canons has therefore been kept in repair; yet if we except the hideous mullioned window, by which the eastern lancets had been replaced some five-and-thirty years ago, the Early English architecture remained without modern alteration or additions, and the church has been preserved from the secularization and ruin of the monastic buildings around. But the parochial vulgarities and churchwardenisms of which it became the scene during the Georgian era, are not easily described. The whole interior was of course well whitewashed; the most frightful galleries filled up every bay of the choir and extended over the aisles, while hideous pews overspread the area (those of the more substantial parishioners presenting curious varieties of oblong boxes and constructions of bedstead shape); the basements of the clustered piers were buried over; the lights throughout were utterly churchwardenized;² dilapidations met the eye in every direction, especially in the noble transepts; a grand piece of perspective scene painting behind the altar exhibited amongst other devices a large goose (the homely but appropriate cognizance probably of the perpetrating churchwarden), and, in short, every imaginable parochial defacement had been committed in the interior. The low oblong edifice of Perpendicular date, miscalled the lady chapel, which had been added to the church under the great east window, had become ruinous and sepulchral; pigstyes, shambles, and ruinous dwellings desecrated the northern walls of the choir, and animals were slaughtered in the crypt of the chapter-house.

This was the discouraging state of things that met the Restoration Committee at the time when a public subscription, aided by the munificent liberality of Mr. Wentworth Beaumont, the impropiator of the tithes and lord of the manor, enabled them several months since to undertake the renovation of the church and the removal of these abominations.

¹ The choir is 100 feet in length, the transepts measure 150 feet from end to end. The nave, as will be mentioned presently, was destroyed in the reign of Edward I., and was never rebuilt. The tower is about 100 feet high, and has eight melodious bells, bearing mediæval inscriptions.

² A hundred lancet windows once lighted the abbey church at Hexham.

In scraping the whitewash from the choir, ejecting the whole of the galleries and pews (save the organ gallery), rebuilding much of the eastern end of the church consequent on the removal of the so-called lady chapel, and clearing the exterior from the filth and defacement that had gathered round its walls, the reform is simply as satisfactory as it is sweeping and complete. But in our criticism on what has been done in other respects, our approval must be mixed with condemnation.

The eastern end has been almost rebuilt, and here on the outside as well as in the interior, the architect has laudably aimed at restoration. Thus tall lancets have replaced an offensive mullioned window, but the composition of the clustered columns in the spaces is not in keeping with the rest of the choir. So, likewise, the bold wall-piers of the easternmost bays have banded columns and square abacus-capitals, whereas the corresponding piers, which are original, have the plain elliptical shafts of the rest of the choir. A new arcade of trefoil arches under the eastern lancets has been boldly designed, and is well carved, but it is a strange composition, and is not in harmony with the character of the edifice, nor does it resemble any architecture in the choir. The *motif* seems to have been derived from the arcade with panel tracery in the south transept aisle.

The thirty-six old stalls with *miserere* seats have been taken from their old place at the entrance of the choir on either hand, and set up without their book-desks, against the walls of the choir aisles at the eastern end, being thrust behind the new open benches. The seats now placed throughout the choir, inasmuch as they are low and open, are commendable, but the seat ends are poor and perfectly plain, and their arrangement eastward of the reading-deak and pulpit is objectionable, for they are carried up to and surround the altar rails, and are ranged longitudinally over what should be the open area of the sanctuary. Moreover, no choristers' desks are provided, nor is there any recognition that music has a place in our ritual, unless it be in the shabby little organ which is perched up on the screen at the west end of the choir, but is fit only for a Dissenting meeting-house. However, this thoroughly parochial arrangement of seats need not be permanent, and should Hexham abbey church ever become a cathedral, a rearrangement might easily be made.

But now we have to mention things which speak of the assuming ohurchwarden—the stone-mason—the town-carpenter—anybody, rather than the educated church architect. The famous and unique *frith-stol*, or seat of peace, has been deposed from its ancient place, which was probably by the altar, and has been utterly hid away in an obscure corner behind a row of seats at the north-west angle of the choir aisle. This venerable and celebrated stone seat may have been the chair in which the early Bishops were enthroned; at all events, tradition says it was for all the centuries, during which Hexham held its right of sanctuary, the sacred seat of peace, and it is quite an historical object in the annals of this church. Then, the shrine or chantry chapel, with curious parclose work, commonly but incorrectly known as Prior Richard's shrine, has been most unwarrantably, and with perverse and

difficult labour, removed from its ancient place in a bay of the south aisle of the choir, near the altar, and set up in the north transept, at the angle of the choir aisle, where it stands like a monumental chapel; and a very curious recumbent effigy representing an Augustine monk with his cowl drawn partly over his face, which used to lie near the shrine, has been placed on an altar tomb within, although not having any sort of connection with it. However, there is no saying what may be the ultimate fate of Prior Richard's shrine, for, when our correspondent saw it in November, the tomb and one side of the shrine seemed to have been almost undermined in forming a hot-air flue, and a heap of rubble-stones and earth containing human bones blocked up the entrance. In the fifteenth century, probably in the reign of Henry VI., much screen-work, enriched with paintings in the panels, was added to Hexham abbey church; and this shrine or chapel was enclosed at the eastern end by panel-work of Perpendicular date, ornamented with paintings probably of the same style as the valuable though painfully curious paintings to be seen on what was the rood loft, but is now the organ gallery. The shrine has now been moved to a place where its curious paintings are invisible for want of light. Other panel-work, with valuable paintings, was found on stripping off the green baize from the roof of a comfortable secluded pew in the north aisle, into which former churchwardens had transformed what was called the Ogle chapel, and it is actually in the hands of a local carpenter, who claims it under the agreement of the *Restoration* Committee to allow him the old woodwork of the choir. The stalls with canopied woodwork that stood on the north and south sides of the altar, have disappeared altogether.

So much for wood carvings and modern fittings. A desecration still more serious, as affecting early sepulchral monuments, remains to be noticed. Various stone slabs and coffin-lids inscribed in the Longobardic characters of the earliest Plantagenet reigns, (one, *ex. gr.* bearing the name of John de Malherbe) have been removed from the pavement of the choir with other crosses and slabs, and set up on end against the wall in the open churchyard just as stone slabs are displayed for sale in a modern mason's yard. So too, the crosses and inscribed stones that paved the cloister leading from the north transept to the cloister square, if not also removed, must have become obliterated by the place having been used as a thoroughfare for the workmen and for deposit of builders' rubbish.

This mischief seems to be in a great degree attributable to a divided responsibility, one architect having been employed by the lay rector for the architectural renovations, and another having designed the parochial fittings of the interior; and it is also in part attributable to the presence of an amateur committee acting through a churchwarden, and the absence of any competent superintendent possessed of due knowledge and archæological feeling. The treatment of the *frithstol* and Prior Richard's shrine shows a vulgar, irreverent spirit; and the scandalous desecration of our dead of former ages, which has been committed in order to dig a hot-air trench along the transept, evinces the want of right feeling as well as of architectural knowledge. It

appears too, that during the progress of the works people were allowed to carry away any ornaments they pleased, and the contractor was obligingly supplied by the sexton with old headstones from the churchyard for covering his trench. We ought to thank him for not having selected the mediæval slabs themselves.

A great number of architectural relics of the earlier church of Hexham have been disinterred in and around the existing edifice, and it is to be regretted that they are not duly preserved. The stone pedestal of a cross sculptured with interlining circles, and with branches and fruit in singular beauty of style—fondly regarded as a relic of Bishop Acca, the correspondent of Ven. Bede—which was found in taking down the so-called lady chapel, is set up in the garden of a diligent local antiquary at Hexham; and more than one stone, apparently of Roman masonry, which has been sculptured with Saxon crosses and figures, is exposed to the weather in the open churchyard. The reader will remember that this celebrated crypt is the principal relic of Wilfrid's church. It is in fact a unique series of subterranean oratories or chapels, with winding passages, built partly with Roman inscribed stones, and constituting a work similar in character and purpose to Wilfrid's crypt at Ripon, but more remarkable. Over this crypt stood the nave of the present Abbey church, which part of the edifice was destroyed in 1296, and these dark and deserted cells are now reached by a kind of trap-door amongst the tombs, the area of the nave being an open churchyard.

In conclusion we must briefly advert to restorations which are still required. No attempt has been made at any restoration in the transepts: the dilapidations of times past remain unrepaired, and white-wash shrouds the architecture throughout. The western arch of the tower piers, which once opened to the nave, is filled up by a rough, whitewashed wall, and in the upper part there is a wretched western light. As it is not likely the nave will ever be rebuilt, the wall should of course be so reconstructed as not to block up the piers and hide the mouldings of the arch. Nothing can be more unsightly than what is now seen to the west of the organ screen. Sash-window wood work still defaces the lights throughout the church, and even the windows of the choir. Probably it is of no use to express a hope that stained glass may fill them, but at least, diamond-panes of diaper work should replace the present windows. The entrance to the church is by the south transept, and it is still defaced by the mean and incongruous porch understood to have been built under the auspices of the Mercers' Company in the seventeenth century. A high-pitched roof is also essential to a due restoration of the choir. All these things must be done before the gentlemen who have undertaken the restoration of Hexham Abbey Church can boast the completion of their laudable purpose, but we do not learn that any of them are at present in contemplation.

S. MARGARET, BODELWYDDAN, FLINTSHIRE.

THIS sumptuous church, erected and endowed at the sole expense of the Dowager Lady Willoughby de Broke, cannot be spoken of without admiration, both on account of the splendour of the edifice, and of the Christian liberality of the Foundress. We rejoice too to see a church of such grandeur raised in a district where the ecclesiastical buildings are generally so mean in architecture, and so unsatisfactory in their condition and arrangements; for, in spite of some evident defects, we readily admit that this is the most magnificent church erected in modern times in the Principality.

The architect is Mr. Gibson. The plan comprises a nave with north and south aisles, a chancel with vestry on its north side, and a western tower with spire. The style is geometrical Middle-Pointed, and the material used for the exterior a fine white stone. There is neither north nor south porch, which we regret, the only entrance being by the tower, except a small quasi priests' door on the south side of the chancel.

The general effect of the interior, on entering by the west door, is unusually rich and beautiful. The nave is long and lofty, of six bays, the arcades having well-moulded Pointed arches upon clustered piers of polished marble of a reddish colour, having capitals of beautiful and varied foliage, admirably worked in stone. Above is a clerestory having small spherical triangular windows, simply foiled and arranged in pairs, and which are not seen externally, being masked by the high slated roofs of the aisles. The roofs of the nave and aisles are good open ones, with arched braces and hammer beams, which are carried on red marble shafts set upon rich corbels of foliage above the piers of the arcade. These roofs are lighted by ranges of small dormer windows set very high up, the effect of which is not bad, as seen from within, but externally we do not quite like the long lines of insignificant openings set high up in the roof of both nave and aisles. The windows at the extremities of the south aisle, and that at the west of the north aisle are of three lights, with shafts to the arch mouldings. That at the east of the north aisle, above the roof of the vestry, is circular, with rather uncommon geometrical tracery. The other windows in the aisles are of two lights.

The nave is fitted with low open benches of oak with panelled ends, which being wide and not occupying near the whole space, contrast most agreeably with the confined crowded seats often seen in the churches of populous districts. The prayer-desk, which is placed on the south side of the chancel-arch, unfortunately faces west. The pulpit, on the corresponding side of the arch, is an elaborate one of oak, having figures in relief of Our Lord and the Four Evangelists, beneath crocketed canopies on shafts with spiral mouldings, and in the lower part angel figures carrying scrolls.

The chancel is, as it should be, far more ornate than the nave, and of good proportions—having three bays. The chancel-arch is set on

short clustered shafts of red marble, which terminate in corbels representing angels. The roof is coved and panelled, the arched ribs springing from red marble shafts, with capitals of foliage. The east window is of five lights, having in its tracery a circle containing two triangles; the side windows are of three lights, all the windows being shafted. The most striking feature of the chancel is the abundant use of marble, and of a finer and richer quality than that which is found in the nave; for, in addition to the shafts which have been mentioned, there is an elaborate range of stall-work along both sides of the chancel, and continued as a reredos along the east wall, backed with delicate and beautiful marble of a sort of salmon colour. There are five canopied compartments under each window, the canopies being of stone, of ogee form, with crockets and finials and foliage in the mouldings, springing from shafts of the same marble as those rising to the roof. There is, however, a want of reality in this beautiful work, which becomes mere ornamentation, as the actual seats are mere long benches of oak; and—though with desks in front, having panelling and poppy heads—not occupied either by the clergy or the choir. We fear that the present reredos is likely to be removed, to make way for something of more ordinary character. The east window and some others, both in the chancel and aisles, are filled with good stained glass by O'Connor; but other windows have merely coloured borders, which we cannot admire.

The pavement throughout the church is of stone, inlaid with courses of marble. There is a stone gallery within the tower, supported on two arches with a central shaft of marble, which is intended for the organ and choir. On the north and south sides of the tower, lighting the entrance, are small recessed windows with stained glass, representing S. Margaret and S. Kentigern.

The font is not yet completed. The vestry is a small octagonal building, entered from the east end of the north aisle, having a panelled flat roof, and lighted by spherical triangular windows, like those of the clerestory.

The exterior, though it never could be taken for an ancient church, is certainly very striking and grand. It is, perhaps, too uniform and regular, the usual defect of new churches, except where the opposite error of eccentricity prevents. The steeple is probably two hundred feet in height to the top of the spire, and has great beauty and fine proportion; but we are not reconciled to its having a circular window on the west side. The window has two triangles, as in the tracery of the east window, and is surmounted by a pedimental canopy, between which and the window is a shield with the arms of the Foundress.

The tower has corner buttresses, and above the west window two stages divided by stringcourses. The west doorway has marble shafts, and opens to a kind of shallow porch, vaulted with stone ribs. The belfry-windows are of two lights, with shafts, and are somewhat of a flowery character. The parapet of the tower has pierced trefoils, at each angle a crocketed pinnacle, and four other pinnacles set somewhat higher and nearer to the spire, from which spring flying buttresses to the spire, the general effect of which, with this grouping

of pinnacles, somewhat recalls King's Sutton, in Northamptonshire. The spire is octagonal, ribbed, and crocketed, has three horizontal-panelled bands, canopied windows on the cardinal sides, and is pierced with numerous small trefoiled circles, much resembling what we find in the spires of Brittany, as at S. Pol de Leon. The crockets are rather meagre; and beautiful as the steeple is, we do not like the effect of the circular window on its west side.

There are crosses on the eastern gables, both of chancel and nave; and the east end of the nave is flanked by two octagonal turrets, pierced with arched openings, and surmounted by crocketed pinnacles; but we do not know if these contain staircases or bells, or are applied to any purpose but mere ornament.

LADIES' ECCLESIASTICAL EMBROIDERY SOCIETY.

WE are glad to give insertion, according to our annual custom, to the following list of the frontals completed during the year by the Ladies' Society for Ecclesiastical Embroidery:—Peterborough Cathedral, designed by G. F. Bodley, Esq.; S. Mary the Less, Lambeth; Easingwold, Yorkshire; Wicken, Essex; Elford, Staffordshire; Upton Magna, Shrewsbury; and Little Cawthorpe, Lincolnshire (this last a gift of the Society.)

THE CARPENTER MEMORIAL FUND.

To the Editor of the Ecclesiologist.

SIR,—The small balance (£4. 4s. 6d.) remaining from the Carpenter Memorial, has been paid over, with the consent of the Bishop of Moray and Ross, the Chairman of the Carpenter Committee, and by the advice of the Ecclesiological Committee, to the Treasurer of the Pugin Memorial Fund. This appropriation of the balance to a cognate object will, it is hoped, be satisfactory to all the subscribers, many of whom will remember with what affectionate feelings Mr. Carpenter used to regard Pugin's memory. It should be added, that it was always part of the Carpenter Memorial scheme to found a prize or scholarship, had the funds proved sufficient. This not having been the case, the foundation of a Pugin Travelling Scholarship seems an object which it is in all respects proper to support with the small residue of the Carpenter Subscription. Perhaps I may be allowed to give in your pages, for the benefit of all whom it may concern, a final account of the stewardship of the Carpenter Fund.

I am, Sir, yours obediently,
BENJAMIN WEBB.

Sheen Parsonage, Nov. 10, 1860.

SUBSCRIPTIONS TO THE CARPENTER MEMORIAL FUND.

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J. Hardman, Esq.	10 0 0	Rev. N. Woodard	25 0 0
P. Hardwick, Esq., R.A.	5 0 0		
Dr.	£. s. d.	Cr.	£. s. d.
Total Amount of Subscriptions	450 18 9	Mr. Clayton (for design of Window in S. Mary Magdalene's, Munster Square)	105 0 0
Interest of Exchequer Bills	9 16 0	Messrs. Hardman (for executing the same in stained glass)	345 0 0
		Mr. Masters (for Printing)	5 3 6
		Postage and Expenses	1 6 9
		Balance, paid to the Treasurer of the Pugin Memorial Fund	4 4 6
	<hr/> £460 14 9		<hr/> £460 14 9

HANDBOOKS OF ILLUMINATION.

A Primer of the Art of Illumination, for the use of Beginners, with a Rudimentary Treatise on the Art, Practical Directions for its exercise, and Examples taken from Illuminated MSS. By F. DELAMOTTE. London: Spon. 1860.

A Manual of Illuminations, on Paper and Vellum. By J. W. BRADLEY, B.A. And an Appendix, by T. GOODWIN, B.A. London: Winsor and Newton, 1860.

We are able to recommend Mr. Delamotte's Treatise on Illumination to all who desire to become practically acquainted with the art. The

letterpress is modestly but judiciously written, and the illustrations, which are numerous and well-chosen, are beautifully printed in gold and colours. The book, moreover, may serve not only as a guide to the practical illuminator, but as an introduction to the archaeological study of ancient illuminated manuscripts. Perhaps indeed it will be quite as useful in the latter capacity as in the former: for an intelligent acquaintance with the general style and date of the several successive developments of the art will be of advantage to every student and lover of antiquities. But the attempt to imitate the handiwork of the mediæval scribes is of more questionable utility. No one who is destitute of skill and taste in the art of drawing can hope to become a successful illuminator. It is a mistake to think that a beginner can properly illuminate by merely following a code of rules and using the prescribed mathematical instruments. Even if the outline of some old example be traced and copied, the colouring is no easy matter. And mere copying of a pattern is but poor work after all. Real power of delineation, and real knowledge of colour, are absolutely needed for thoroughly good illumination. But then persons so gifted will probably despise this particular form of art. A real artist in these days would be more likely to choose landscape or figure-painting from nature, than the semi-mechanical art of the 'miniaturist' of the middle ages. Besides which we purposely leave out the consideration of whether it is practically useful to illuminate a printed page at all. Upon all these accounts we are more disposed to welcome Mr. Delamotte's *Primer of Illumination* in its antiquarian, than in its practical, aspect. And this it is which gives it its chief superiority over the rival manual published by Messrs. Bradley and Goodwin. The latter is also a very creditable production; but its illustrations being plain are far less instructive than Mr. Delamotte's polychromatic specimens. A beginner could carry away a very imperfect idea of what illumination is from Mr. Bradley's plates, whereas Mr. Delamotte's little book will almost serve instead of the more imposing and costly work of Mr. Digby Wyatt. We are glad to see, moreover, that Mr. Delamotte is at the pains to warn his readers that every illuminated book is not a Missal. Nothing can surpass the ignorance of people in general as to the nature of a mediæval manuscript service-book. A few sensible paragraphs of the volume which we have placed first at the head of this paper distinguish between the Missal, the Breviary, the Gradual, the Antiphonary, and the Hour-Book. Another good feature of the *Primer*, (which is shared moreover by the rival *Manual*,) is, that it refers constantly to the splendid illuminated books which are displayed under glass-cases in the Library of the British Museum. It is in all respects satisfactory to see that in practical handbooks, like those before us, the information given is really trustworthy in substance as well as satisfactory in manner. We do not think, however, that the Authors have done quite enough justice, in their historical summaries, to the beauty of the Oriental style of Illumination. The parallel development of the art of illumination and the contemporary architecture is well drawn out by Mr. Delamotte; and the superiority of the "Middle-Pointed" style (so to call it) to the rude though forcible art of the earlier period, as well as to the rich luxuriance of the Renaissance, is acknowledged by

both teachers. Mr. Delamotte devotes a section to the now fashionable art of devising cyphers or monograms of initial letters. Against this we have nothing to say, except that it is after all a rather mean form of art; and collections of such ingenious devices, however useful for reference, are not generally interesting or instructive. Into the practical directions as to the choice of the colours and implements it is needless to enter. The rules laid down seem very intelligible, and we do not doubt that a beginner, by following them implicitly, would secure a certain amount of success. Mr. Bradley's book, we remark, has reached a fifth edition; and we hope that Mr. Delamotte will meet with equal patronage. We confess that we had scarcely been prepared to find that the art of the Illuminator was so widely practised. One good thing can scarcely fail to result from this movement; and that is a diffusion of better taste on the general question of colour. At present it is quite as likely as not that a polychromatized interior will be an absolute failure; indeed there are many more failures than successes to be met with. In proportion as the eye is trained to appreciate the true laws of colouring as practised by the mediæval artists of the purest period, in any of its branches, we may hope to see an improvement in the most important application of those principles, viz., to the interiors of buildings.

SMITH'S LECTURES ON CHURCH MUSIC.

Two Lectures on Church Music. By GEORGE SMITH, Esq. Greenwich: Richardson, 1860.

WE can warmly recommend these useful but unpretending Lectures. They were delivered before the Greenwich Society for the Acquisition and Diffusion of Useful Knowledge, illustrated by the choir of Christ Church, East Greenwich, and have been published by request. It is to be regretted that they are printed in an inconvenient quarto shape, as this will hinder their circulation. The first lecture deals with the Ecclesiastical Chant, describing its origin and laws, and giving a good account of the psalm-tones, and the *canto fermo*, or plain song. We are sorry that the lecturer, while advocating the old psalm-tones, seems to think that modern chants are also admissible. Unfortunately he has not attempted any system of pointing which would make it possible to sing a psalm indifferently to an ancient tone, or a so-called Anglican chant. The following is a good specimen of his style:

“When we sing the Invitatory Psalm—the 95th, we accept the principle of singing that which was intended to be sung, but when we read the Psalms following, we deliberately frustrate the design of our Liturgy, and are guilty of an inconsistency which the singing of the Metrical Psalms afterwards makes more apparent. The Rubric directs the Psalms to be ‘said’ or ‘sung.’ We all understand what the direction to ‘sing’ means, but the other permission to ‘say’ them is not so well understood, and may require a word of explanation. In the days of Pliny and Tertullian we have seen the Latin

words to 'sing' and to 'say' used indifferently; those of our own time who have traced back carefully the meaning of the word 'said' to the period when it was used in our Liturgy, are agreed that the sense in which the Reformers applied it, was meant to express the Church's musical reading—pronouncing or intoning. If there still be a shadow of a doubt as to the meaning of the word 'say,' let us agree to adopt the other unmistakable term 'sing,' and chant them as the Bible indicates they have been chanted from King David's days to the Apostles' times, and continued, as we know, by godly men of the Church ever since,—men who could and would have read them if they had thought they should be serving God better by so doing."—P. 12.

The second lecture discusses the Hymn and Anthem. After a great deal of useful information, very pleasantly conveyed, Mr. Smith proceeds to give some most sensible advice about time and accent in hymn-singing. We quote the following passage on this subject :

"Incorrect custom should not be our guide in determining the time of our hymns. We have no right to take a composer's tune and mar it by disregarding the time to which he wrote it; indeed a tune so interfered with is no longer the same tune. If we would deal honestly with the fame of our great composers we must consult their text and adhere to it, otherwise the intention of the composer is defeated, and the character of his work totally altered. To say nothing of the vulgarity of interpolating shakes, turns, and grace-notes *ad libitum*,—which all now agree to be unwarrantable,—custom has fettered musicians to a certain drawling time under the mistaken notion that it is reverential. By this painful prolongation of time the difficulties and failures in Church singing are immensely increased. It is a trial to a good singer to sing slowly, that is, to sustain the voice long, evenly, and in tune. What must it be to a mixed untrained congregation? Besides which, the spirit and point of the tune is lost when the notes are thus isolated and dwelt upon.

"I can alone attribute the doleful languid manner of singing many good old Church tunes to the fact that it has been the custom to use them promiscuously to any measure they would fit, without considering what the words were meant to express, and thus the character of both has been lost. I am sure the charge of dulness often brought against Church melodies would vanish if they were sung as it was intended they should be."—P. 19.

Mr. Smith's account of the Anthem is the least successful part of his lectures. He derives it from the Greek *ana-thema*, forgetful of the French word *antienne*, meaning antiphon, from which "anthem" came into English. "As far as I can trace," he says, "anthems are peculiarly English, and the music of the Reformation." An examination of the musical catalogue of the Peterhouse Library at Cambridge, which we printed last year in these pages, will show the fallacy of this conclusion. Mr. Smith seems also to have entirely forgotten the motetts of Italy. This, however, is a small matter. It is to be hoped that these lectures will be extensively read. They can scarcely fail to be useful in parishes where attention is paid to church music. And we know nothing better for general circulation, in places where misapprehensions exist as to choral service. We make a final extract from the concluding section :

"The music of the Church cannot be a matter of indifference or of mere taste. Our reverend forefathers felt their responsibilities in providing for

this part of the public worship when they directed so large a portion of our Liturgy to be sung, and, further, introduced Anthems, and furnished us with the music to which to sing them. It surely must be our duty to do our best, as well as to offer our best in the service of the ALMIGHTY.

“‘Poor is the wisdom,’ says the poet, ‘which provides the harp and the song, and all the sweets of melody, for feasts and the hours of joy, and has none for our days of sorrow to cure the aching of the heart,’ and poorer still is the wisdom which fits them all for the joys of earth, and has none for the joys of heaven. For our common life, for the drudgery of the world, for the venting of angry passions and low desires, for everything mean and frivolous, we have common words and sounds of discordance; one language, as Homer wrote, for vulgar men, but another for diviner beings; and this other is poetry and music. No better thought, no nobler affection, rises from the heart of man without clothing itself in melody. It is fit that with sweet sounds and solemn rhythm we should come before God in worship, that we should speak to Him in the language of heaven, and not of earth. It is fit that we should attune, with no slight care and labour, the voice of the Church, in her devotion, to the praise of Him who delights in all that elevates and spiritualizes man. What voice of nature is there which is not music? If music is thus natural to man, it is natural to religion; and what is natural is also expedient. The hymns and harmonies of devotion may be as efficacious as sermons in weaning the heart from its sins, and tuning it aright to receive the lessons of religion.’ More than one penitent Augustine, as we have seen, ‘has melted into tears beneath them: more than one pious Herbert has found them the great solace of his life.’ And now, when the zeal and ardour of former generations is well nigh extinct, it becomes doubly necessary to struggle against the coldness of our nature, and to cherish the still glowing embers of that flame of holy praise, that, pure and strong, by the blessing of God it may be rekindled hereafter.”—P. 25.

THE PORCH OF WESTON-IN-GORDANO.

To the Editor of the Ecclesiologist.

DEAR SIR,—The visit of the archæologists of this county did not, I am sorry to say, elicit any satisfactory explanation of the platform in the church-porch of this parish, of which you kindly inserted an account in your last number. The idea that it was intended as an Offertorium was combated by Mr. J. H. Parker, who was present, and who said that in every instance in which he had met with these galleries in the porches of churches abroad, there was a staircase at each end, one for ascent, the other for descent, in order that the progress of those who made their offerings might not be impeded. He imagined that it might be a singing-gallery. I forbear to dispute with so great an authority, still I cannot willingly accept this explanation of its purpose. From the fact that similar galleries do exist in the churches abroad, which are used for making offerings, I cannot but believe that such was the intention of the one in question, or that it might have been employed, as suggested by yourself, for burning lights before the image.

Mr. E. A. Freeman’s opinion was that the gallery was “in its right

place." He could not satisfy himself as to its use. The measurement of the porch inside is 13 feet long by 10 feet wide ; that of the gallery 10 feet long by 3 feet wide ; that of the moulding in front, 1 foot.

I trust in your next number to see some correspondence on this subject.

I remain, Dear Sir,
Yours faithfully,
R. W. H.

CONTINENTAL PROGRESS.

WE are able, as the result of a somewhat extended tour, to report progress in several countries of the Continent. The first place which we visited was *Tournay*, which we were particularly anxious to see, having formed a great, and as it turned out, an excessive idea of the grandeur of its cathedral. All the features for which it was conspicuous, the massive Romanesque nave with its double triforium, of which the lower gallery equals the arcade in height, the apsidal transepts, the five steeples, and the lofty Middle-Pointed choir, seemed to indicate a church of more than ordinary impressiveness. On inspection, however, the nave, in spite of its duplicate triforium, proved to be low and squat, a fault not mended by the "Roman" groining of the last century. The steeples lay so close together as to give the distant effect of a cruet stand, and the choir was thin nearly to flimsiness,—witness the ancient thickening of the pillars towards the aisles for the purpose of security ; while the west end was absolutely nought. Still the church is no doubt very interesting, and the eastern portion has within these late years been carefully restored by the exertions of M. Lemaitre d'Anstaigu, a local ecclesiologist of eminence, who was, it will be remembered, one of the judges of the Lille competition. The profuse whitewash has been cleared off, exposing to view the black marble of which the pillars of the triforium arcades are constructed ; the triforium itself has been uncovered, and the tracery restored in the Middle-Pointed clerestory. The latter is now full of glass by M. Capronnier—figures under canopies—of which we cannot speak very highly, as the colouring is bad. In particular the discordant and heavy green and violet of the east window kill the rest. Nor does the pattern painted glass by the same artist in the western rose shine by comparison. In the fourteen windows at the triforium level of the apsidal transepts, the same number of panels of cinque cento glass, which happened to fit in size, have been transferred from the apsidal chapels of the choir. These windows (which are not bad for their school) were engraved, and the achievement commemorated in a thin folio of huge area some years ago. A bad modern Pointed west end was being added to the curious church of S. Quentin in the same town.

At *Brussels*, the western flight of steps at S. Gudule is being re-

built. Is this not their normal condition? The external restoration of the church is in progress. Ecclesiology seems stirring at *Liege*. S. Paul's (which has since the destruction of S. Lambert's during the French Revolution served as the cathedral) is undergoing a thorough restoration. It is a cross church of intermediate size, not 300 and more than 200 feet long, and built in a type of Flamboyant, which almost merits to be called late Middle-Pointed. The crumbled exterior is scaffolded in every part, and re-appearing with a hitherto unknown richness of pinnacle, parapet, and tracery. The hasty inspection which was all we had time to make did not enable us to judge how far this was restoration and how far composition, but the effect is certainly good. Inside the painting of the groining was restored in 1855, and can now pass muster with that of S. Jacques. Mr. Webb mentions the wooden pulpit by Geefs with marble statues. It is hardly needful for us to say that the restoration of S. Jacques—a church equal to its reputation—has been completed. A very good restoration has been accomplished at S. Croix, a building which, it will be remembered, has a western narthex and apse of Rhenish Romanesque, while the rest of the building is transitional between Middle-Pointed and Flamboyant, the aisles, as at the Temple church, being of the same height as the nave. M. Delsaux, who is the architect employed, has scraped off the whitewash, thus exposing the pillars in their original dark stone. The three most eastern windows of the apse are filled with Munich glass, while the two that remain were in the course of the year to receive glass of Belgian production. New Pointed altars of stone, with lofty retables imitated from the tabernacle in the choir, have been placed in the choir aisles. The roof painting is restored, and like that which was discovered at Lichfield, presents the peculiarity of the ribs being only painted at their central intersection so as to produce stars of colour. Beyond the aisles are upgabling chapels, the gables having been heretofore constructed in shabby brick; these are gradually being rebuilt in stone, carved with a panelled pattern. Again we are not quite sure whether this is, properly speaking, restoration. Much has been done at S. Denis, (a church which Mr. Webb overlooked.) The Romanesque narthex is still in a state of miserable dilapidation, and the nave, aisles, and transepts which had been travestied into Italian, except in their groining, are in *statu quo*: but the choir, which is still of Late-Pointed, is in the workmen's hands. The groining has been painted in imitation of the other churches, and painted glass (we are not sure whether by M. Capronnier or from Germany) has been placed in the apse windows. We cannot part from this church, as it has been hitherto undescribed, without noticing a superb Flamboyant retable of wood, which now stands in the north transept. The upper portion represents the Passion, and the lower some legend, which we did not identify.

Passing into Germany, we stopped at *Aix-la-Chapelle*, and found that much had been done at its wonderful minster, a church which, as Mr. Fergusson observes, may, in spite of its unparalleled interest—and in spite of its lying on one of the beaten highways of the world—be considered among the inedited monuments of Europe. Perhaps it is too

much on the highway, and travellers pass by to hurry on to Cologne and the Rhine. When Mr. Webb visited it, the round nave was full of scaffolding. Now the triforium has been almost restored to its primitive form, inclusive of the replacing of the porphyry columns, part the spoil of Ravenna, appropriated by Charles the Great, the rest contributed by the King of Prussia, to make good those which the French carried off under Napoleon I. But the arcade and the cupola are still concealed under the Pompadour mask with which they were invested by Maria Theresa's unlucky piety. A more judicious system of restoration would have brought the round church—the truly historical portion of the pile—back to the condition in which it met the eyes of Otho, if not of Charles, before a kreuzer had been expended in beautifying the Middle-Pointed choir. Still the big staring windows of the latter,—windows which, in the words of Hope's *Essay on Architecture*, gave the cathedral “the appearance of a stupendous lantern all of glass”—carried the day, and the official money has been spent in tracery and painted glass, of both which features they had at some uncertain period been deprived. The plan of this aisleless choir is very peculiar: a plusquam-semicircular apse (of a greater diameter of course than the choir itself) of nine bays, with narrow windows; and an oblong portion of three bays, of which two contain windows, and the most westernly, which slants inwards on each side like an anti-apse, carries outside fenestriiform panelling. All the windows are now filled with tracery, those of the apse of two, and those of the nave of five lights, all double transomed. This tracery, recalling the fourteenth century, is of a rather earlier character than the aforesaid panelling, which is of the early fifteenth, would strictly justify. All the windows of the apse, and three out of the four of the choir, are filled with painted glass from designs by Cornelius and the Dusseldorf school, partly the king's gift. It is therefore needless to say that this glass is of the landscape, or, to be more correct, the “group” style, but it is undoubtedly, as far as the figures go, a favourable specimen of a mistaken treatment. The groups which stand under canopies only occupy the lower part of each window, the centre being eked out with grisaille. This system is carried to an extreme in the apse, where the groups and canopies are all kept under the lower transom, and the remaining space of two transom heights, and the tracery above, present nothing better than grisaille; and even in the side windows, where the canopies only slightly rise up into the middle space, the effect is poor and depressing. Perhaps there was some idea of giving artificial height by making the figure band a sort of middle or triforium range: perhaps more light was thought desirable: perhaps two ranges of subjects were not considered artistic, or there was some objection to raising the one range to the middle space: perhaps the notion was a mere unintelligent imitation of the clerestory of Cologne without consideration that the difference of elevation was all-important, or perhaps economy was the real cause. But in any case the thing is a mistake, and to add to the blunder the grisaille is very poor and feeble in design, and in the apse its prevalent tones of blue and green combine very coldly with the yellow canopies. It was a curious fact to learn that the window representing the coronation of the Blessed

Virgin was the present of the Protestant sovereign of this eminently Roman Catholic city. The whole effect of this choir is that of a college or a "Sainte" chapel rather than a minster. In length indeed it is rather shorter than, but in width half as broad again, as the Ste. Chapelle at Paris, which measures internally just 100 English feet in length. In internal height, considering that the latter stands on an undercroft, Aix-la-Chapelle must bear away the palm. The painted glass of these two buildings would form a curious comparison by their contrariety, being respectively characteristic specimens of the extreme archaic and extreme modern treatment. A painted window by Bertini, of Milan, is placed in the circular chapel to the north-west of the nave. At Aix-la-Chapelle we observed that the stalls were pushed somewhat eastward, so as to afford space for a quasi nave within the area, while altars with painted retables of the fifteenth century stand against the west end of the stalls on each side. The statues of saints on corbels upon the walls have been restored and coloured. They are superior to those in the choir of Cologne. It is impossible to leave the interior of this noble cathedral without a tribute of admiration to Barbarossa's corona lucis and to the matchless *tresor*. The golden pulpit and the chasse of the greater relics, so admirably figured in Martin and Cahier's *Melanges*, deserve especial notice. The exterior of the round church is restored, and workmen are busy with the western tower. The remains of beautiful cloisters destroyed in the Revolution, which Hope mentions, have now entirely disappeared. Restoration is also rife with the Rath-haus of Aix-la-Chapelle, which had been externally de-gothicised. Most of the new work,—the corbels and canopies—is still in block, so that the effect can as yet only be conjectured. Inside, the magnificent vaulted coronation hall of the Emperors is restored except the floor, and the walls are nearly covered with frescoes of the history of Charles the Great. Those by Rethel are chalky in colour, but grandly designed, the two finest being Charles's entrance into Pavia, and the Visit of Otho to the buried Charles. Those which have been executed since Rethel's death are richer in colour but less striking in their composition. M. Statz's new church of the Immaculate Conception, of which we noticed the west end from a print, was in July carried up to the top of the aisle walls and the first transom of the transept windows. The material is brick, the windows and pillars being of stone. The church is cruciform. The nave is of five bays, the western bay being prepared for a subvaulted gallery, and the aisles are to be vaulted. The pillars are quatrefoiled in section, those of the lantern being clustered. The aisle windows are of two lights, trefoiled, with a quatrefoil in the head. The lower portion of the transept window is simply fenestriform panelling of four trefoiled lights with a sort of couplet cut out of the two central lights. Two quasi-apsidal chapels, which stand rather oddly askew, as if to afford space for towers, flank the chancel; these have also two-light windows, rather broader than those of the aisles. The chancel crypt, which is vaulted in brick with stone ribs, is already in use for worship.

At *Cologne* the ecclesiological movement is speeding bravely. We

have so often and so fully reported the progress of the Cathedral from the *Kölner Domblatt*, that our readers would not thank us for a detailed description of the condition of the works. Still a few remarks may not be out of place, particularly as we had, thanks to the great courtesy of M. Zwirner and of a gentleman connected with the restoration, unusual opportunities of studying the work placed at our disposal. Our readers do not require to be told that the external shell of the nave and transepts was, roughly speaking, completed some time since, and that internally they are open and free from encumbrance, being roofed above the triforium with a temporary roof of low pitch, and still walled off from the choir, though not from its aisles. Above the temporary roof the groining is in progress, underneath a flat terrace of scaffolding, which extends all over the nave and transepts at the parapet level. On these the workmen are engaged in fixing the iron principals of the roof, and in constructing the sub-structure in iron for the central *fèche* of that metal. The mechanical contrivances adopted for resisting the thrust of the ponderous needle seemed admirable. It will not have been forgotten that M. Reichen-sperger had a friendly controversy with us in 1856 as to the legitimacy of this use of iron. We shall not renew the strife, except to observe that it is on the practical success of the *fèche* that the question must rest as far as it is concerned, but that with regard to the remaining roof safety from fire is a preponderating consideration. With all the merits of the restoration as a whole, we cannot approve the heavy crocketing that fringes the nave arches. This feature does not occur in the choir : and, whether there were any indications of such having been intended or not in the nave, the general rule of the greater richness of detail being reserved for the eastern limb is thereby reversed. Moreover, it is objectionable in itself, as it destroys scale, and would make any painting of the nave spandrels similar to that in the choir impossible. With this exception we are able to praise M. Zwirner most highly. The plea which Mr. Fergusson urges, that he ought to have improved the ground-plan, is most legitimate chamber criticism ; but the architect who, called to the restoration of Cologne Cathedral twenty years since, had undertaken the part of an improver, would indeed have been a bold man. The charge of primness brought against the new work would very likely have been just as applicable to the choir when fresh from the chisels of the thirteenth century masons. The absence of altars and images gives to the nave a peculiarly Anglican appearance. The interior of the choir is decidedly under rather than over coloured. Except indeed the capitals, the statues of saints on the pillars, (not so good as those at Aix,) and the exquisite spandril paintings of angels by Steinle, there is hardly any mural colour at all. The vaulting in particular is rather cold in its undecorated state. The question occurred to us, what would be the effect of painting it in the style of the Liege churches, unless indeed the motif found in S. Anastasia at Verona should be preferred. We are inclined to think that such a proceeding would enhance both the beauty and grandeur of the Cathedral. Overbeck's Assumption forms the re-table of the Lady Chapel, (i.e., the chapel formed out of the external south choir aisle,) and stands within a Gothic frame of oak by M.

Zwirner. It is a delicate and graceful picture, though somewhat cold. The back hangings of the stalls, executed by 300 ladies of Cologne from M. Ramboux's designs, under Madame Martens' practical directions, have already been noticed in this Journal. It may be well, however, to observe that they are a series of iconographic representations of the Nicene Creed, executed by a new process, which, without the labour of tapestry, is equally effective, and, we think, legitimate. We happen to know that specimens of the process have been imported into England with a view to its introduction there; and we hope, in a future number, to call particular attention to it. M. Ramboux succeeds best in the most mystical subjects. His colours are always rich, and generally, though not invariably, harmonious; while the execution, according to the process employed, leaves nothing to be desired. The old painted glass in the clerestory, which, as we have observed, may have given the hint to the Aix-la-Chapelle artists as to the arrangement of the groups and the grisaille, is very beautiful, but has not been very successfully cleaned and repaired. Of the new grisaille in the triforium by different hands, with a considerable preponderance of local art (especially from M. Schmidt's *atelier*), we think we had better say no more than that it came into the church by way of gift. The Lady Chapel has glass from M. Ramboux's design, which is more to be praised for its design than its colour. These windows revive that series of subjects out of the legend of the Blessed Virgin, which were discovered painted on the solid stone parclose behind the choir stalls several years back, in a very dilapidated state. They were accordingly doomed to be concealed by M. Ramboux's new hangings, but the subjects were transferred to the windows. We gave a description of these paintings, translated from the *Kölner Domblatt*, in an early volume. The large windows, of Munich make, which were placed in the south nave aisle in 1848, are decidedly inferior to the earlier glass from the same quarter at Kilndown, and as decidedly superior to the later Munich glass at Peterhouse—heavier and less sparkling than the one, clearer and less cloudy than the other. The pattern glass in the tracery is poor and stiff. Another window from Munich, offered by subscription as a memorial of Görres, has been more recently placed in the west aisle of the south transept. It is better than its larger neighbours, but still does not reach the Kilndown standard. We particularly compared two Madonnas in the Görres and King Ludwig's windows with the recollection of the same representation in the Kentish church, and came to the conclusion that, with a strong family likeness in all three, the two later representations were decidedly inferior in sentiment. The *trezor* of this church is very inferior to that at Aix. The great *chasse* of the Three Kings is (always excepting the vilely incongruous enamels of the seventeenth century) a most elaborate work, only inferior to that of the Greater Relics in the rival church; but beyond this and a few works of mediæval date, the collection is more remarkable for money value than worth. A seventeenth century *vermeil* *chasse* of the most offensive rococo is proudly shown; and the monstrance made at Paris, and given by the present Pope, is of very impure style. The pectoral cross of diamonds and emeralds given by the King of Prussia to the

Archbishop, no doubt cost a large sum, but it is only fit to hang round a lady's neck, and was very likely made for that object. The new bridge stands directly facing the cathedral, and a short broad street has been made leading up to the apse. In contemplating the newly-raised nave and transepts, we asked ourselves whether, apart from their destination and artistic value, this cathedral or the New Palace of Westminster was materially the greatest Gothic work of the age; and on the whole we came to the conclusion that the Houses of Parliament must be decidedly reckoned as the most vast enterprise in revived Pointed of modern days.

We are glad to record that the ecclesiological movement is manifesting itself in the other churches of Cologne, which we were fortunate enough to visit under M. Reichensperger's kind guidance. Nothing has been done at S. Martin's beyond rebuilding two out of the three angle-turrets which were still wanting to the steeple. Wallraf's offensive modernisation of the interior, effected at the close of the last century, still disfigures it; and some sham Romanesque gas-fittings lately set up do not improve its aspect. S. Maria in Capitolio, and the Holy Apostles, are still untouched by the restorer; and in each case we are sorry to say that the interesting conventual buildings in Pointed which used to flank them have been removed, and in the former case the Vandalism has been very recently committed. A spirited restoration is in progress at S. Andrew's, a church which was originally Romanesque, with apsidal transepts, but which was enlarged in Flamboyant times by the construction of an elongated choir, in the best manner of its age, with very fine stalls; the Romanesque octagonal lantern, of two stories, was being renovated during last summer.

Extensive works have been carried out at S. Cunibert's, noticeable as the latest of Romanesque churches, and actually completed in that style in the thirteenth century. The western transeptal narthex, in Transitional Pointed, with the spire rising centrally out of it, has been restored. The small size of the stones with which this is built, and their colour, combine to give it the effect of being constructed of London stock-brick. The east end has been painted by M. Welters from a bequest of the Countess of Merfelt. The plan of the apse is curious, as there is an exceedingly narrow procession path, and the three windows of the ground-story are set in shallow apsidal recesses, quarried in the thickness of the wall. We imagine that each of these recesses must once have held an altar, the celebrant standing out into the procession path. The somewhat anomalous distribution of S. Jaques at Liege, where recessed chapels project from an aisleless apse, may be considered as partially reproducing an arrangement, the essence of which is the negation of the procession-path for the purposes of circulation. The conch of the apse is painted with a Majesty on a gold ground; while in the tripled pillars of the clerestory, and of the ground arcade, the central one is coloured in imitation of black marble, and the ground-story wall presents an imitation of drapery. In spite of the precedents of the Ste. Chapelle and other places for the latter decoration, we cannot think either of these expedients is legitimate. The magnificent

early glass at this church has been miserably mended with the most ineffective tinctures.

But the greatest ecclesiastical undertaking, next to the completion of the cathedral, is the rebuilding, in Pointed, of the parish church of S. Maurice, on a large scale, by M. Statz. M. Franck, a wealthy citizen (a "patrician") of Cologne, left 80,000 thalers to enlarge the church, on condition that M. Statz was employed. S. Maurice was of Romanesque date, venerable for its antiquity, although small and mean in appearance. Accordingly, the first notion was to retain it at the east end of the new construction, and to make the future church amphibænic, in imitation of the Rhenish Romanesque cathedrals, at the sacrifice of disorientating the pile, and placing the high altar to the west. But as soon as the old building was touched, it was found so thoroughly worn out, that there was nothing to be done but to pull it down, which was accordingly done, and the church replanned with a correct orientation. The new building, of which the foundations were laid when we were there, will include the area of the old one. Its length is 200 Prussian feet; style, Middle-Pointed; and material, brick. The nave and aisles will be of the usual plan; but M. Statz, with a commendable originality, has modelled his east end upon the *Liebfrauenkirche* of Treves. There will accordingly be an octagonal lantern, apsidal transepts, an eastern apse to serve as lady chapel, and four smaller apses, projecting respectively from the four slant sides of the lantern. When there is money enough, a western spire, 200 feet high, is to be erected. It will be observed that this church stands out of the general run, both from its dimensions and its plan. The courage that prompted it is the more commendable from its *locale* bringing it into contrast with such monuments as Cologne possesses.

The new Protestant church by M. Zwirner, built in Italian Romanesque, with its tall, thin, low-roofed campanile, contrasts unpleasantly with the ancient churches of Cologne. However, M. Zwirner deserves much credit for his new Roman Catholic church at Mulheim, a suburb of Cologne on the east bank of the Rhine, a little below Deutz. Built of red brick it is cruciform, with groined aisles containing two-light windows and a western steeple.

Semi-secular Pointed finds its expression at Cologne in two Museums. One of them is destined to contain the collection, chiefly of early pictures, which Wallraf, a contemptible architect but industrious antiquarian, made at the beginning of the century and bequeathed to the city, and of which M. Ramboux is the worthy curator. This museum, due, like S. Maurice's church, to M. Franck's munificence, is designed by the city architect in passable Gothic (though of a rather late and wiry description) and is so planned as to include and work in the ancient cloister of the Minorites, which is treated just as Sir Charles Barry, under similar circumstances, treated S. Stephen's cloister—i.e., retained with upper galleries superposed. The vaulted ground story of the new building is its best feature. The other museum is the archiepiscopal one of mediæval antiquities, which, having originally been lodged in a house in the open space to the south of the cathedral, and having overgrown its limits, has been enlarged by a new Gothic

wing by M. Statz. This addition, two stories in height, presents a gable to the square. The ground story, which is vaulted, contains the ancient specimens, of which the most remarkable are the chasses of S. Herebert in very early Pointed, removed from Deutz, a cross of the fourteenth century, and a late Romanesque portable altar, enamelled, with verd-antique mensa, removed from S. Maria in Capitolio, as well as several specimens of embroidery. In the room upstairs is an exhibition of modern work, which shows the activity of Cologne ecclesiology. The embroidery of Madame Martens, who superintended the principal part of the cathedral hangings, claims attention, as also M. Bünelson's metal work. A corona which was being exhibited reminded us very much of Mr. Hardman's style. We believe that the great patron of the movement among the clergy is Bishop Baudri, Suffragan and Vicar-General of Cologne, and brother of the editor of the *Organ für Christliche Kunst*. We were introduced to M. Statz, who was, we were glad to see, full of work; and to M. Fuchs, a young and self-taught sculptor, who is practising religious art with great spirit and success. We were struck at the former gentleman's with the difference of system between the proceedings of an English and a German architect. Here, as it is well known, the delicate work is put out to an artist-carver. In Germany the architect has his own staff of art-workmen, who work on his premises under his own directions.

No ecclesiologist can tarry at Cologne and comfortably leave the lovely Cistercian Abbey of *Altenberg*, some nine miles distant, unvisited. We need hardly recall to our readers that this church, commonly attributed to the architect of the cathedral—a pious opinion which we should be sorry to shake, though we see difficulties about it—is a church of the smaller cathedral size in the finest early Middle-Pointed, cruciform, but, in the spirit of early Cistercian simplicity, wholly destitute of steeple. If the *Liebfrauenkirche* of Treves, and S. Elizabeth of Marburg are the two earliest noticeable churches in Germany in developed Pointed, this one must be the third. A few years since it menaced ruin: now it has been, thanks to the King of Prussia's exertions, put into perfect tenantable repair, although whitewashed internally. Its actual destination, according to the strange custom of the bureaucratised commonwealth in which it stands, is to serve at different hours for Catholic and Protestant worship. Accordingly the general internal aspect is very Anglican. An open iron grill of the last century, but of by no means inappropriate design, spans the nave about midway, and within it the open benches of the worshippers are ranged—benches not chairs being the rule in Teutoland. A pulpit stands on the north side, and a very simple altar is placed in the choir with a large black cross, and a small moveable crucifix beneath—furniture equally appropriate for either class of worshippers. There is actually no other fitting except the ancient Sakramenthaus to the north of the altar, and the church stands out in the naked beauty of its proportions and its details. The capitals exquisitely reproduce natural leaves, and the grisaille, of which most is found in the chapels which fringe the procession path, represents the leaves of the plants and shrubs familiar to the monks in the neighbouring forests.

This has in parts been very fairly made good. The only representation of animal life is eminently characteristic, namely a number of little heads of oxen, which are introduced into the grisaille of the large north transept window. These are of course simply the portraits of the farm stock of the good rustic monks. A more thorough example of the Cistercian spirit, attuned with a delicate sense of beauty, but contrasted with Cluniac magnificence, than this minster we cannot conceive. Absolutely the only piece of colour is a couple of coats of arms. The windows in the apsidal chapels are of two lights, four in the clerestory, six in the north transept, and seven at the west end, the latest work of all and showing symptoms of the flowing style. The five inner lights of this window contain old painted glass, while the tracery is filled with indifferent modern specimens. In the south aisle and transept there are no windows, for the cloister formerly stood there. Outside the effect is deteriorated by the pitch of all the four roofs having been lowered. The monastic buildings, of which a considerable portion exists, reduced to the condition of farm premises, are chiefly of modern date, but a small First-Pointed apsidal chapel stands detached to the north-west with a curious early rose on the south side. A road now leads straight to the abbey door, an unpoetical convenience which did not exist in the days when Mr. Webb's book and Murray's Handbook were written.

The church of S. Apollinaris, built from M. Zwirner's designs on the *Apollinarisberg*, a hill overhanging the Rhine, above Remagen, at the cost of Count Fürstenberg, is so well known that we need hardly allude to it. The building itself was commenced twenty-two years ago, and may therefore plead the statute of limitations in bar of any adverse criticism on its external features: otherwise we might have something to say, specially about the two pairs of taller turrets at one end and shorter turrets at the other. But the moment we enter it the true conception of the design bursts out at once and completely. The building is not a church in the architectural grasp of the word, but a sacellum arranged for the display of constructive painting just as completely as Giotto's chapel at Padua, more completely even than the Ste Chapelle is arranged for the display of painted glass. Other churches, old and new, S. Vincent de Paul, or All Saints', Margaret Street, among the latter, have called mural painting in as an important element in their whole effect. Here, however, as at the Arena Chapel, the pictures are the all in all. Viewed in this sense the Apollinariiskirche is one of the most striking and successful art monuments of the age. The church, which is of course groined, is cruciform (nearly, if not quite, a Greek cross) devoid of aisles, with an apsidal east end, and from the combined width and shortness of its dimensions a panorama of the paintings may be taken from most points. Three artists have been employed—Deger for the history of our Blessed Lord, which ranges on the north side; Müller for the history of S. Mary, on the south side, and for the Majesty in the apse; Ittenbach for the legend of S. Apollinaris, in the south transept, and for some parenthetic figures of single saints. Of these (good as they all are) Deger has our preference, especially in his picture of the Nativity on the north wall of the nave, and the Crucifix on

which fills up the end wall of the north transept. But Müller's Majesty is also very meritorious. The artist in this picture judiciously archaizes by the introduction of a gold ground, the other pictures having naturalistic backgrounds. The central figure is flanked by standing saints. From our praise of this composition, we must except a very provoking *moresco*-like ornament, which the artist has pleased to place at the apex of the conch. The painting of the lower part of the walls in a sort of olive-coloured pattern, like a stretched stuff, is decidedly mean. The chief drawback of the interior is the south transept window, a large Middle-Pointed, glazed with *grisaille*, which distributes the light very unequally. It may have been the intention of the architect to throw the principal light upon the Crucifixion, which stands opposite to it, but the general effect is thereby damaged. As the church is after all a picture gallery, the architect had better have clothed the ordinary plan of lighting picture galleries in a Gothic and ecclesiastical garb. A series of upgabled clerestory lights at regular intervals, would obviously have been the best expedient. When we come to the ritualism and instrumenta our praise must cease. Though the church belongs to the Franciscans, there are absolutely no choral arrangements at all. The high altar is unobtrusive, and in each side wall of the chancel, a pew is recessed precisely like a box on the pit tier of a theatre, while the pulpit, a poor one of wood, stands at the east angle of the south transept. The organ is placed in a western gallery. The cancelli are of cast iron, mean and cheap. It is strange that although ecclesiastical art has been revived in so many departments in Germany, iron work seems to have been completely overlooked, yet, even during the days of Louis XV., that country was famous for the richness, if not the taste, of its wrought gates and grilles. Perhaps it is the ignorance of what can be done in this material, which gives rise to the alarm which has been created by the metallic *fêche* at Cologne. We were interested to observe that the chancel was laid with Minton's tiles. Ceramic art is another German desideratum. The stairs down to the crypt stand centrally, and are not very dexterously managed. The crypt itself, which is exceedingly impressive, is apsidal, divided into nave and aisles, with a procession-path, and an altar. The fourteenth-century high tomb of S. Apollinaris has been moved there from the church of Remagen below, and surmounted with a modern recumbent effigy. Unfortunately the figure looks to the west. We should observe that the saint, whose relics the tomb is said to contain, is the famous S. Apollinaris of Ravenna. There is a second crypt right to the south, containing a famous ancient crucifix.

At *Coblenz* the venerable church of S. Castor—famous as a work of the tenth century, and noticeable for its four steeples, and its position at the very confluence of the Rhine and Moselle—has recently had its choir frescoed. The Coronation is painted over the choir-arch. The *Liebfrauenkirche*, in the upper part of the town, a church composed of a Romanesque nave, and Middle-Pointed choir, with two western steeples, has been restored by M. Statz. There is a fair high altar, with a stone retablo of two stages, comprising figures in canopied niches, and a side altar at the end of the north transept. The new

painted glass is mediocre. M. Fuchs has been employed in the sculpture. There is a third church at Coblenz, S. Florins—now belonging to the Protestants—which is unnoticed by Mr. Webb, although its two western steeples combine with those of the adjacent *Liebfrauenkirche* and the four of S. Castor, in all the panoramas of the town. The nave is Romanesque, and the choir Flamboyant. The church has been restored to suit its actual cultus. Two platforms, imitating each other at the rise of the choir steps, support the pulpit to the north, and the font to the south. The altar, which stands detached, and is the most conspicuous feature from the nave, supports a crucifix, and two candle-bearing angels.

We are chronicling restorations, not describing churches, so we shall be brief with the Dom at Mentz,¹ a church which, from the grandeur of its dimensions, the interest of its history and monuments and the beauty of its Pointed additions, is more impressive than many which might boast of more sustained gracefulness throughout. As yet the interior is defiled with whitewash, a profanation the more to be regretted as the exterior shows how lovely is the natural colour of the red sandstone. But the western apse stands full of scaffolding; for it is being frescoed by Oesenger, while Schmidt, of Cologne, is contributing the painted glass. Restoration is also progressing externally; and one of the turrets, flanking the eastern apse, has had its capping restored. The oblong chapel, beyond the so-called chapter-house, has been rather prettily fitted up as the seminary chapel; and a Gothic altar placed in the apse of the so-called chapter-house. We say so-called chapter-house, because we believe that the actual seminary chapel was the real chapter-house, and that the vestibule in question was only its lobby. We do not believe that the chapter could ever have held its deliberations in what was merely a passage-room. The range of ancient stone seats against the wall, may have been used for occasional judicial purposes, for which destination the place is not inappropriate; while, as we said before, its character of being a thoroughfare militates against its having been the chapter-house.

The beautiful collegiate church of S. Stephen, in the upper part of Mentz, was, as our readers may recollect, most grievously damaged in a tremendous explosion of a powder-magazine a few years since. It has now been completely restored in a most admirable manner by M. Gayer, at a cost of 42,000 thalers, raised by a Germanic subscription. The plan of the church is a west steeple, nave of three bays with aisles of equal height, (and of course neither triforium nor clerestory,) transepts and apsidal choir, built in red sandstone in good Middle-Pointed, and of course all groined. The stone is generally left of its

¹ We make no apology for thus spelling the name. Mentz, like Antwerp, The Hague, and Mechlin, is a city possessing an English version of its Teutonic name, and we use that accordingly. The form we never should use is the French one; for the "Napoleonic idea" cannot have a better auxiliary than the laziness which familiarises Englishmen with "Malines" and "Mayence." It is a great pity that custom has ruled the use of "Tournay," "Aix-la-Chapelle," and "Cologne," in English. "Liege," as standing in French-speaking Wallon-land, has more to say for itself.

own rich colour. The foliated capitals are gilt, as well as the prominent lines of the groining; the remainder (as in the choir groining by Mr. Dyce at All Saints', Margaret Street) being left of the natural hue; only the soffit arch is decorated with gilt stars, thick set. The plane surfaces of the groining are coloured of a very pale, cold, greenish-grey blue, powdered with stars. This coloration, so subdued and cool, gives special prominence to the red stone, and forms with it a combination the more piquant and successful because one element in it is a natural polychrome. This experiment would contribute most valuable hints to the vexed question of the coloration of the red sand-stone cathedral of Lichfield. We were always of opinion that secondary colours ought to be employed there, and S. Stephen's, Mentz, comes in to corroborate our theory. The altars are good, but not remarkable. A picture by Veith stands over the one in the north transept, and there are neither stalls nor screen. The painted glass, which is chiefly grisaille, is mediocre.

The noble Cathedral of *Worms*, though still standing and in use, is in a most woe-begone plight, being cracked in all directions. Some few restorations are, however, in progress at the basement of the western apse, which we trust may save it from perfect ruin. The church is, however, free from the defilement of whitewash, and shows the genuine red stone, although in places it exhibits the sham of red coloration. The gaudy Louis XV. stalls in the eastern choir are now as shabby and dilapidated as the minster itself. In the Middle-Pointed chapel of S. Nicholas, against the south side, is deposited a series of admirable early Flamboyant sculptures in high relief of Gospel subjects, removed from the now-destroyed cloisters.

The condition of *Spires Cathedral*, richly if not correctly restored by the last and present kings of Bavaria, is the extreme of contrast to *Worms*. We have given the description in full of Schraudolph's vast and gorgeous series of paintings which spread along the walls and the cupolas of this huge Romanesque cathedral in our number for February, 1854, so we need not travel over the ground again. But while acknowledging the great pictorial grandeur and iconographic completeness of the entire series, and the high beauty of many parts, we are compelled to add that the whole effect of this restoration wants much of being satisfactory. There is an indescribable air of modernism spread over what naturally was, and what ought to have been preserved as, a stern historic monument. When a new church is built to hold paintings, as at Apollinarisberg, it is right and proper that the architect should build up-to, and for, the future pictures; but when the painter is called in to decorate a monument which has its own marked antecedent character, that character ought to dominate his system of ornamentation.

Above all, the architect from Carlsruhe, who was employed, has shown himself lamentably deficient for so great a work. For instance, the high altar, with its baldachin, is insignificantly small and low; while the unpardonable fault is committed of manufacturing the altar itself of sham material, while the rails are even more mean than at Apollinarisberg. Akin to this solecism is the vast fault of having

covered the whole unpainted portion of the interior with rough white-wash, in order, we conclude, to set off the paintings. The stalls, which are single, and stand in the eastern apse, with the bishop's throne placed centrally, in basilican fashion, are ineffectively designed in that most hopeless of styles for woodwork—modern Pseudo-Romanesque. The organ, on the other hand, is hoisted up in a churchwardenly western gallery, with desks for the professionals. The frosted glazing of the windows and the diapers in the aisles are feeble and modern. But the most signal instance of the architect's failure is to be found at the west end. The cathedral originally possessed three western steeples which were destroyed in the brutal devastations of Palatinate by Louis XIV.'s armies. The artist had therefore *champ libre*; and the idea which he adopted was one which, in abler hands, might have been made as effective as it was original, viz., the construction of a large external lobby,—a Romanesque translation, in short, of the vestibule of S. Peter's. Inside, to be sure, a certain good effect has inevitably been obtained, for no amount of feebleness could prevent a large groined apartment having a creditable appearance; while the statues of the Kaisers, who had formerly been buried at Spire, set in gilt niches, embossed with a nailhead pattern, deserve commendation for their general effect. But externally, the building, comprising a minute octagonal lantern, and still smaller towers, full of pettiness and *mignardises*, and of a scale utterly disproportionate to the ancient structure, simply disfigures and masks the venerable pile. To give but one instance of the architect's taste: the cathedral, like others of its school, is all built of red stone; and yet this gentleman has dared to rule-out his puny vestibule with a feeble zebra-ing of white and red stones, utterly out of keeping with the old work. In the meanwhile, the east end, of the richest late Romanesque, is left outside to crack and perish. The grand crypt must be noticed, as strongly recalling that of Canterbury.

The cathedral of *Freiburg im Breisgau*, owes its most general renown to its lofty, open-work, single west spire, which is currently referred to as giving an indication of what the west front of Cologne may be whenever it possesses two such spires, each more lofty than that of the church in the Black Forest. But, to our mind, this spire is not the most distinguishing beauty of Freiburg cathedral; for it certainly does not show height in proportion to its real dimensions—we conclude, on account of the non-solidity of its construction. Yet Freiburg Cathedral is certainly a church of a high degree of picturesque merit, although according to technical rules it ought to stand in the second class. For it has only a single tower, the Middle-Pointed nave has no vestige of a triforium, the Romanesque transepts are so low and short as to seem outside like mere chapels, and the choir is of late Flamboyant with odd stump tracery, and that peculiar sort of debased vaulting which looks almost like the coved ceiling of a Jacobean parlour. Still the good portions are very good, and there is altogether an indescribable and perhaps an accidental freshness about the whole building which goes far to compensate for these shortcomings. The nave, as we have said, is in the main Middle-Pointed, but the two

bays nearest the transepts (the sole remnants of the earlier cathedral) show that the course of the building proceeded westward, for these are transitional between the first and second style. Some of the windows are lancets, the capitals are of an early type of foliage, several of them "*à crochet*," while the trefoiled wall arcading is decidedly First-Pointed, and on the south side some Romanesque capitals are worked up into it. Indeed the two northern bays are evidently anterior to those on the south side: for instance, the external pinnacles are solid on that side, and on the south open with statues. The four remaining bays to the westward of the nave are developed Middle-Pointed, the pinnacles being all open with figures, and those of the choir, although Flamboyant, harmonise well with the earlier work. The Romanesque transepts are not at all Rhenish in feeling, but, like the Romanesque of Bale, seem more nearly allied to the French and English schools. The western porch, with its statues all round, is peculiarly grand, while the sculpture in the tympanum of the western door, in addition to its merit, is remarkable for the manner in which its designer has, in the choice of subjects, interlaced the First Advent and the Passion with the Doom. The whole is thus a great iconographical representation of the Incarnation. The Middle-Pointed painted glass of the nave aisles is particularly fine, and as it is nearly complete all through, the effect is greatly enhanced. The reds and yellows are particularly fine, and there are some quiet blues which deserve notice. On the whole, we thought it rather superior to the glass of Strasburg. The general effect is not dissimilar to M. Gerente's glass at All Saints', Margaret Street. The frequent repetition in it of the Crucifixion and of the Virgin and Child shows that there was no symbolical system running through the choice of subjects. All of them, we fancy, were special gifts, and several of them were certainly given by the guilds; for example, the shears on one of the windows prove that that was the contribution of the tailors; each donor, as it would seem, choosing his subjects without much regard to his neighbour. The modern mending of some of these windows is wretched. There is some rather pretty miniature painted glass of the Kellner school in a small chapel which projects beyond the line of the south aisle, containing a Sepulchre wherein the recumbent body has a small door in the breast for the deposition of the host. A group of the Last Supper in a corresponding chapel on the north side has been made the retable of a modern altar. The choir has been restored by Klenze:—we presume in consequence of Freiburg having been made the primatial see of that portion of Germany,—a see to which Mentz is now actually suffragan. The screen, a low one of iron, is not remarkable. The most western bay of the choir, which is flanked with solid walls, is unstalled, as the upright monuments of the Dukes of Züringen (to whom Freiburg once belonged) stand against those walls. The next bay, which opens into the choir aisle, has ancient stone parclose, against which Klenze has placed the stalls, which are not ill designed in Flamboyant, though they are most foolishly painted white to match the parclose. The people's high altar stands just within the choir in the unstalled bay. In the next bay, proceeding eastward, is another set of sanctuary stalls not so

well designed, also painted white and picked out with gold. In the fourth bay (the third open one) the archbishop's throne is placed on the north side, filling up the arch with its tabernacle work. Here the wood is happily left of the natural colour, and the design is clever enough, though rather thin in parts. The great retable (also modern and by Klenze) is of wood, coloured and gilt, and would be good if its height had not been so exaggerated as to diminish from the scale of the church. The loftiest pinnacle actually cuts into the central window of the clerestory. The whole is designed to frame a famous ancient polyptych by Groen. There is no painted glass in the nave clerestory, but there are considerable portions (of course of a late date) in that of the choir. The whole choir, as well as the chevet, is fringed with chapels, thirteen in number, of a curious plan. Each of them has externally only two sides, and so terminates in an angle, while additional space is eked out by the partition walls between the neighbouring chapels on either side. Thus each chapel is a pentagonal chamber, with the side next to the procession path left open. This arrangement affords much wall space for paintings, of which there are both good and bad. In one of the chapels is a curious early Limoges-enamel crucifix of rather large size. There is a considerable amount of rather bad late painted glass in these chapels.

The Flamboyant collegiate church of S. Martin is much modernised, but a fragment of a very pretty cloister is preserved on the south side which very much reminded us in its general effect of Mr. Butterfield's ambulatory at S. Augustine's, Canterbury. A small Romanesque conventual church has been removed and rebuilt bodily at Freiburg for the use of the Protestants.

A few stations beyond Freiburg the railway enters Switzerland close to *Bale*. The cathedral there, now devoted to Calvinist worship, has within the last ten years been restored with, as it may be supposed, a total disregard of ecclesiological rule, but with a most laudable appreciation of its architectural value. Externally the church, built of red sandstone, is rather disappointing, for it is of small dimensions, and the two open-work western spires (of early sixteenth century work) are both petty in size and do not quite match. The disparity, which is more than pardonable on a grand scale, becomes simply teasing in a little specimen like that of *Bale*. The casual traveller would probably be inclined to think that the curious Romanesque north door was the only very valuable feature about the building. Once inside, however, he would discover his mistake, for he would find himself in a church which, in spite of its moderate dimensions, possesses a singularly majestic appearance. The style is an interesting Transition between Romanesque and Pointed, the arcade is Pointed with Romanesque capitals, the triple triforium and the single-light clerestory being round-arched. The arches of the ground-story are of two orders unchamfered, the pillars being composed of four semicircular shafts set against a square pier. Some arches are rather curiously zebraed of a dark and a light stone. There are secondary aisles, of which the bays are spaced differently from the arcade, and which Third-Pointed days partially walled off into chapels.

Transepts occur, and the choir, though short, is of remarkable elevation, as the apse rises on numerous steps, obviously indicating the existence of a crypt. Accordingly, the height of the whole church being uniform, the arcade of the procession path is proportionably diminished in elevation, and the arches are sustained on couplets of very curious small, thin, disconnected shafts with rich Romanesque capitals. The Romanesque triforium of the apse is veiled like the similar feature at Gloucester, with a sort of Flamboyant net-work, the clerestory being of the later style. The architectural condition of the building is more perfect, but the fragments of the stalls distributed about, and the memory of the rood-loft embalmed in Murray prove to how late a date the old choral arrangements must have existed. The congregation occupy modern open seats of a Gothic design in the nave. Considerable portions of the stalls (of very fine Flamboyant work) are placed against the end walls respectively of the two transepts. The use which has been made of the rest is curious. The communion table, which is of stone, and unmoveable, with a marble mensa (we call attention to these particulars), stands centrically nearly at the foot of the apse steps, and behind it, ranged on three levels, are three strips of the stalls ranged above each other, as if the intention of the architect had been to produce an imitation out of his existing materials of the Basilican usages. The restoration does not lack painted glass, by a Swiss artist, says Baedeker's guide-book; from Munich, said the young man who showed us the church. We fancy that the transept roses came from Munich, and that the Swiss painter contributed that which is found in the apse. It is all in the modern German style, and the Baptism in the north, and the Majesty in the south, transept are good specimens of their school. It is curious that these subjects should have been selected for a Calvinist place of worship. The good citizens of Glasgow, who exclude the person of our Blessed Lord from the iconographic series which is to decorate their cathedral, might learn a lesson (not the first, but a better one than heretofore) from Bale. Whole-length prophets and evangelists fill the choir clerestory, panel subjects with a mosaic ground the windows of the procession path. The fine cloisters of Bale, double with intermediate halls, partly Romanesque and partly Flamboyant, are too well-known to require notice. We observed a sumptuous specimen of revived Pointed for secular objects in the new post office in the town, which is modelled on the style of the Rath-haus. It is accordingly built in a very late and unsatisfactory form of Pointed, but as it accurately reproduces the style, it deserves favourable mention.

There are no signs of restoration visible in the Minster of *Berne*, a rich Flamboyant church of intermediate size, (between 200 and 300 ft. long,) and it is perhaps as well that there should not be any, for the choral arrangements are still very complete. The Renaissance stalls, executed in 1523, of which there are sixteen and eleven subsellæ to the south, and thirteen with eight subsellæ to the north (the rood-loft stairs occasioning the difference,) are good of their style, the prophets being carved at the back on the north and apostles on the south side. A marble table stands on the site of the altar, and the triple se-

dilia of stone still exist; the old brass tabernacle surmounted by the eagle being hoisted up over the ancient canopy. But the distinguishing decoration of this choir is the painted glass which still fills the three most northern out of the five windows of the sanctuary (which includes a three-sided apse,) the remaining two having been destroyed by a storm. This glass was executed at the close of the fifteenth century, by Frederick Walther, who has most obviously imitated the treatment of the early mosaic style. This peculiarity is chiefly to be seen in the third window from the north, (the central window of the church) which contains the gospel history. In the two others the disposition of the groups follows the usual type of the age. The so-called "wafers window," in which Murray's Handbook, following the blunder of the English handbill descriptive of the church, discovers a pope shovelling the evangelistic symbols into a mill is, in fact, a symbolical representation of the eucharist, the "pope" being really Pater Æternus. The hostias are represented as coming out below, below which a bishop collects them into a pyx, and the attendant priests distribute them, while the inscription "*Hoc est Corpus Meum*" occurs upon the window. The reds in these windows are very fine, and altogether they stand in the first class of late painted glass. Some of the Flamboyant parapets of the church seem directly copied from the interlacings of Romanesque ornamentation. We were not fortunate enough to find any traces of the new Roman Catholic church, which was internationally competed for a few years since. The new Palace of Government of the Helvetic Confederation is a large heavy mass, in a sort of eclectic style in which faint traces of Romanesque and even of Pointed are not wanting.

The Swiss *Freiburg*, formerly, like its namesake, belonging to the Duchy of Züringen, is although not situated in the mountainous part of Switzerland, yet one of the most picturesque cities in Europe. Its situation on a steep hill with a river running round, and nearly making an island of it, reminds one of Durham. Freiburg has the advantage of a steep opposite bank, of a secondary glen, and of general architectural piquancy. It wants, however, the minster and the castle. Yet the resources of modern science have added to its picturesque beauty no less than to its interest by the construction of the two boldest and lightest suspension bridges in Western Europe which span respectively the two valleys, the last built one over the secondary valley being the bolder and lighter work—so bold and light that the chains only form a half curvature, and are, riveted to the live rock. These beautiful constructions, one of which spans all the lower town with its quaint low covered bridge of wood, are an unanswerable refutation of that shallow sentimentalism which refuses to find any beauty or poetry in the triumphs of science over matter.

The church of S. Nicholas is sometimes called a cathedral, sometimes a collegiate church. Technically it is, we believe, the latter; practically it has been for many generations the seat of the so-called Bishop of Lausanne and Geneva. It is a fine Flamboyant church, composed of a western steeple crowned with an octagonal lantern, a nave of five bays, with aisles and shallow chapels beyond, and an aisleless choir, with a three-sided apse, the style being late flowing Middle-Pointed.

There is in the nave a panelled triforium of five trefoiled openings, perhaps translated from the early one at Lausanne, and a three-light clerestory, the vaulting being quadripartite, while that of the choir is of the late flattened type. The nave pillars are clustered of sixteen. In the western porch are traces of early Pointed; the length of the church being 232 ft. The screen is of open iron work with two doors and the people's high altar between, and the Flamboyant stalls are very noticeable. But as we propose to describe this church at greater length hereafter, and compare it in a future number with the small and little known, but curious, collegiate church of Romont, canton of Freiburg, on the road between Freiburg and Lausanne, we shall confine ourselves to saying that the exterior of Freiburg Minster was carefully restored in 1856, and that the central window of the apse has been filled with painted glass of the Munich type by a Zurich artist. The huge organ, built by Mooser of Freiburg, between 1824 and 1834, is the chief attraction for the general traveller. It is judiciously not played at High Mass on Sundays, as that would diminish the attraction of the performances, which are frequent yet not gratuitous.

Nothing has been lately done good or bad to the magnificent cathedral of *Lausanne*, so we shall pass on, merely testifying to the singular architectural resemblance between this church and Laon cathedral, to which the attention of French ecclesiologists was directed by the juxtaposition of Wilars' sketches of the two churches. The church of S. Francis, in another part of Lausanne, is remarkable for its four-sided apse (ending of course in a point) of excellent First-Pointed, and its broad aisleless nave of five bays, transitional between First and Middle-Pointed. It would altogether form an excellent model for an Anglican town church. There is an old stone pulpit in the nave; and the church was obviously built by the Franciscans, during the fervour of their earlier days as a preaching church in the important city of Lausanne.

The chapel of *Chillon* castle, which has been restored for Calvinistic worship, contains the fine Middle-Pointed wooden sedilia, which used to belong to Lausanne cathedral. The whole castle is a most interesting architectural study; and among the most noticeable features is a series of wooden First-Pointed circular pillars, with capitals à *crochet*, in the same material, which bear up the beams of an upper floor.

At *Geneva* the cathedral of S. Peter, a very stately specimen of First-Pointed, with many Romanesque features, is *in statu quo*, i. e., in capital architectural order, with no ritualism, and a Corinthian west end, bequeathed by the last century. The new Roman Catholic church of S. Mary, built upon a plot of ground, which the Fazy administration made a gift of for political purposes, is due to M. Grigny of Arras, who gained considerable reputation in the earlier days of the French revival, by his chapel of the *Sacré Cœur* in that city. This Genevan church has been written up very extensively in French journals, and our expectations were raised accordingly. We have no hesitation in saying they were never more disappointed. The architect seemed to us to have succeeded in making almost every conceivable mistake. His area

was moderate: so he adopts the complicated plan of a French minster with a procession path and apsidal chapels. His style is First-Pointed (or Transitional, between that and the Middle style): so he makes all his walls thin, all his mouldings poor, all his details starved and petty. The roofs even are of an unsatisfactory pitch, and there is no central *flèche*. Good fittings might have eked out the poverty of the structure, and the fittings are as contemptible as the building itself. But the climax of all is found in the ornamentation of the windows. Painted glass, we suppose, was too dear, and plain glass was not fine enough. Accordingly every window throughout the church, aisles and clerestory alike, (all, we should observe, being of two lights,) are in every light glazed with the vitreous elevation of a single bay of a First-Pointed cathedral; pillars, arcade, triforium, clerestory, being all represented, the stone work in yellow glass, and the openings in white glass. To comment upon so puerile an absurdity, would be to waste time and paper.

We are sorry to say that the new English church, built in the same quarter of Geneva a few years since, has not much to say for itself in comparison. We were not fortunate enough to get into it, but the outside was not attractive, for standing as it does in the middle of a square, and the houses round it being peculiarly high, it is constructed on a plan of the most rural lowness,—an aisleless cross, wide and squat with just a budding chancel, and a toy-like pinnaced west tower all carried out in that peculiar modification of Middle-Pointed, of which the Islington of twelve years since would furnish the best examples. It is fair to England to say, that the architect (M. Monod, since deceased,) was a foreigner. The Anglican church at *Chamouni*, by Mr. Christian, just consecrated, is without aspiring after a high order of merit, a decidedly different building. As we have already described it from drawings, we need only say that it is First-Pointed, apsidal, without aisles, and crowned with an acute spirelet.

The church at the small town of *Sallenches*, in Savoy, had been burnt down, together with the entire town, a few years since; it has since been rebuilt within the old walls, and is deserving of much praise. The style is Italian, but the vaults painted with sacred subjects, the stalled choir, and the marble altars combine to produce a sumptuous and religious *ensemble*.

The new cathedral at *Sion*, (for there are two of mediæval date,) a rather small Flamboyant building, seems to have been lately put into respectable repair. The other and smaller First-Pointed cathedral, in the Valeria castle, is in a state of great dirt, but all the fittings are preserved inclusive of the First-Pointed rood loft, with its stone *deek*, the western organ, with its painted leaves, and the Renaissance stalls.

Across the Alps men have had many other things to think of this year which may naturally have turned their thoughts away from ecclesiology. Nevertheless, we noticed a certain regard growing up for the ancient churches of the cities which we visited. At *Milan*, the gradual completion of the cathedral, towards which the government of Francis Joseph seems to have been a large contributor, is carried on under the new *regime*. A portion of the open-work parapet of the south tran-

sept, and the statues of one of the tambour-like capitals of the nave pillars, were pointed out to us as having been added during the last year. Still, however, if we are to believe the official showman, three thousand statues are wanted, in addition to the seven thousand already there, in order to complete the iconography of this wonderful church. The Messrs. Bertini (heirs of the first and best known M. Bertini, whose last work was the yet unsold Dante window painted for the London Exhibition of 1851,) are continuing to fill up the windows with painted glass; and when we visited Milan, one of the large windows of the south transept was on the point of being fixed. The *choquant* effect of the huge Italian windows with which Pellegrini disfigured the west end has been internally modified, by the insertion of painted glass, of the picture style—a style not inappropriate in this particular instance. Still, however, the hideous marble sentry-box (we can give it no other name) which the architects of Napoleon's days perched on the nave-roof, by way of belfry, disfigures the pile. Apropos of Milan cathedral, we may observe, that the Italian climate seems most productive of that sin against taste and reverence which is often assumed to be a purely English form of wickedness—the disfigurement of buildings and monuments with blackguardly and profane autographs and memoranda. Adhering, as we do, to our disgust at this practice, we can, from the condition of every accessible statue throughout the exterior of the church, most safely give the *tu quoque* to continental critics. Nor is Milan cathedral the only, or even the worst example. To choose another, out of many, in the curious island church of S. Giuglio, in the lake of Orta, a beautiful fresco of the Madonna, by Gaudenzio Ferrari, is almost destroyed by the numerous names scratched upon it by Italian ruffians, who chose this method of proving that they had made their pilgrimage to this famous shrine.

At S. Ambrogio we were told that the Emperor of Austria had given 30,000 lire towards the restoration, on condition of its being carried out archæologically. Scaffolding was up against the west front. A curious discovery was made last year in the little crypt to the south of the choir of the relics of S. Victor and S. Satyrus (S. Ambrose's brother), which had from time immemorial been buried deep at the west end of this crypt, and forgotten. They were at the time deposited at the School of Medicine, for verification; but the sarcophagus in which they were found was placed, *pro tempore*, on the altar of the crypt. It is evidently of debased Roman work, with three niches in front, and figures on horseback at the ends.

The church of S. Carlo Borromeo, built a few years since in commemoration of the cessation of the cholera, stands on the north side of the Corso Francese, upon the site of the old church of the Servites. It is of Classical architecture, and consists of a large circular nave, crowned with a dome, imitated from the Pantheon, with small chapels radiating, and of a moderate-sized chancel, orientating to the north. The effect can only be described by saying, that it is not very good, but might be worse. In one of the chapels a marble Descent from the Cross, by Marchese, has merit. Externally the effect is marred by the adjuncts, viz., private houses much higher than the church itself,

which stand right and left of the small place in front of the façade which opens into the Corso. These houses are actually brought into jarring connection with the church, from its Corinthian portico being returned along them; thus converting church and houses into one pile, where the wings are more lofty than the centre. The building would have actually been more imposing if it had stood on the street line.

At *Pavia* we found restoration most actively at work, where least of all we expected to find it,—in the interior of the venerable, and, as far as the exterior went, worn out church of S. Michele. The long incrustations of whitewash on the nave were being scraped off, and the stone stringcourses on which the triforium rests taken up and replaced, not without manipulation, so far, at least, as cleaning and reinstating what had perished. We watched the latter portion of the restoration with no little degree of zealous apprehension, for fear the result might be the substitution of a fine brand-new S. Michele, in place of the famous basilica of the long-beard kings. Retouching the stones of S. Michele would be sacrilege. On the whole, after an inspection, too cursory, we own, to form a conclusive judgment, we were inclined to think that the work was being carried out in a conservative and intelligent way. As to the advantage of rediscovering the brickwork, there could not be two opinions. Still, we hope that the restorers will be content with their achievements inside, and will do no more to the exterior than the safety of the structure absolutely demands. The architect is a professor of the university, whose name we have unfortunately forgotten. The cathedral of *Pavia* remains *in statu quo*, with its hideous, unfinished brick cupola, its dilapidated Romanesque west end, and the tomb of S. Augustine, so strangely pitchforked into this miserable barn. The gorgeous and strangely well-preserved Certosa has neither progress nor decadence to show.

At *Como* we have to record the restoration of the painting of the groined roof of the cathedral nave, executed in a truer style than that of Milan cathedral, as semi-figures are introduced, and the special illusion of sham tracery is hardly attempted. Several painted windows, by the Bertinis, have also been introduced. We may here parenthetically notice, as an individual opinion, that we think Mr. Webb has hardly, and Mr. Street has decidedly not, done full justice to this church. It is no doubt impure and bizarre in style, but there is much grandeur in the *coup-d'œil*, and exceeding grace and carefulness in the sculptured details. We observed, both here and at Milan, that yellow glass was inserted in the clerestory, to aid the general coloration.

At *Monza* we found no restoration or building to chronicle. The iron crown is at Vienna, but the remaining *treasure* where it was. At *Verona*, the only architectural movement is in strategic works. Some large new barracks, of brick, feebly imitate the form of a mediæval castle. At *Padua* nothing is being done, and the vast Renaissance church of Santa Giustina has been turned into a flour magazine, the service being intermitted, and the pictures covered.

The restoration of S. Mark's, *Venice*, is proceeding, and the scaffolding is now against the north side. Internally, there has been a large fall of mosaic at the west end of the nave, fortunately, we believe, of the

latter work. This, we apprehend, will be reinstated. The Palo d'oro now looks very bright, and in good order. As we were not acquainted with it in its former condition, we cannot offer an opinion as to the way in which it has been manipulated. It is assuredly a wonderful work, and may safely, together with that of San Ambrogio, and the great shrine of Aix-la-Chapelle, and perhaps a very few more productions, claim a place in the most select first-class of mediæval metal-work. We were told that a request had recently been made that it might be sent to Vienna, for the purposes of study; but that the Academy of Venice, for reasons best known to itself, had seen difficulties as to its removal.

The large Gothic church of SS. Giovanni e Paolo is under a restoration which seems careful and extensive. The hideous stable windows which the Renaissance inflicted in the nave are being replaced by triplets, for which we conclude authority was found. At *Torcello*, we grieve to say, the incredible, though happily not indelible, barbarism, has been committed of daubing the exterior of the basilica with a raspberry-coloured wash, vulgarizing its general appearance at a distance down to that of a modern conventicle. Inside scaffolding is up before the series of curious mosaics lining the west wall, which are being made good. Fortunately mosaic is the safest subject for restoration, provided there is no substitution, for at the most, the inserted pieces can only jar with the older portions which are there to tell their own tales; while with paintings on the other hand, whether easel or mural, there are the fearful risks of retouching and 'restoring.' An ecstatic inscription shows how much official gratitude the Austrian government has earned by its liberality to this church, of which, at all events, the archaeological value seems to have been discovered. The basilica of S. Donato at Murano is internally in a woeful plight; just enough having been done in the way of stripping to show its ruinous condition, and nothing done to set the ruin straight.

A rapid return through portions of eastern France did not enable us to make more than a few observations. At *Strasbourg* the apsidal lantern of the early Romanesque cathedral which serves as choir to the more stately and famous nave is now in good constructive order, and the large east window no longer calls for painted glass. Unfortunately, however, that which has been put in is by a local artist, and is sadly deficient in colour. The same hand has glazed some of the few windows in the remaining church which still needed this decoration. A large new place has been made to open out the view of the south side of the church. Near the railway station we stumbled upon a small new nunnery chapel built in a sort of coquettish Flamboyant, and consisting of a little sanctuary and a broad nave with a clerestory, and under it a series of small cellular chapels—a common device in new Roman Catholic chapels.

Mr. Street has so fully and ably described *Chalons sur Marne*, *Reims*, and *Laon* in our pages, that we need hardly dwell at length on their churches. The restoration of the almost cathedral-like Notre Dame in the first named town is in the course of slow but sure progress, and deserves the highest praise for its rare conscientiousness. The work-

men had the north side in hand when we were there. The interior, as far as the constructive works were concerned, seemed finished, but the choir and apsidal chapels were still unpaved. A wooden organ gallery with an ingeniously light circular staircase has been set up at the west end. It may be useful to note, to those who do not recollect the description of this church, that it is one of the typical specimens of Early French Pointed. The south transept of the fine, but sadly dilapidated cathedral of Chalons, has been rebuilt; but as the decoration is still in block, the present appearance is far from satisfactory. The two debased spires have been pulled down, with a vague idea that they may some day be replaced by something better. Notre-Dame de l'Epine, in the neighbourhood, is *in statu quo*.

At Reims we found that M. Viollet Le Duc had very recently been appointed architect. The first fruit of his régime was the demolition of the scaffolding which had for so many years disfigured the façade. The restoration of the western portion of Laon cathedral is in active progress. Four bays of the nave are boarded off; the west front is in the mason's hands, and the south-west tower is being rebuilt. We trust that the open turrets and the big animals peeping out will not be starved.

At Amiens, which has for several years been under M. Viollet Le Duc, the lady chapel is in full possession of the workmen; and we saw boxes of painted glass from M. Gerente's ready to be fixed. A very graceful mural high tomb of a bishop had been discovered on the north side, and is being restored with a new canopy. The eighteenth century wooden panelling was in course of being stripped off other chapels, and the arcading reinstated. The chapel of the lately *invent*a Ste. Theodosie (the one immediately adjacent to the lady chapel on the north side), fitted up by and coloured under M. Viollet Le Duc's directions, and mostly glazed with new glass by M. Gerente, is decidedly a piece of rich but harmonious coloration. The west façade is undergoing a complete renovation.

At Abbeville, the grand nave of S. Wulfran's is full of scaffolding; assuredly not before it was wanted. At the east end of the south aisle is a large and pretentious wooden altar and retable, of Flamboyant design, put up a few years since, we believe, under M. Didron's direction. The work is not devoid of merit, but it is strangely manipulated, to suit a pre-existent theatrical group in white marble, of which the most *soigné* feature was a mass of clouds of very solid fleeciness. These accordingly appear sticking about the oak-work in the oddest manner.

Close to the beautiful abbey of S. Riquier, of which the still existing modern conventual buildings are turned into the diocesan seminary, a hideous building is rising, in a sort of vulgarised German Romanesque, which from its form and position we conclude is intended to serve as college chapel. Why one should be wanted, or why that style should be chosen within a few yards of so choice, though late, a specimen of Pointed, passes our comprehension.

At Boulogne, the Abbé Haffreingue's modernised reconstruction of the old cathedral may now, as far as the exterior is concerned, be

reckoned among completed buildings. The unlucky choice of style cannot fairly be brought up now as a criticism against a church builder who commenced in 1827; and the Abbé deserves all praise from good Christians for his pious zeal in carrying out so vast an undertaking: only, we must regret to see the shifts which are adopted to raise the funds. At the end of the nave, which is screened off from the lantern, we observed what at first sight seemed an altar, somewhat profusely decorated, and standing on a lofty dais. On drawing nearer, we discovered that this dais was an orchestra, on which a concert had been performed the day before, and that the apparent altar was a table, on which were placed the knickknacks destined to change hands at a coming raffle. To be sure, this nave was not "*rendu au culte*." But still, place and object considered, these were means which we could not at all consider sanctified by the end in view. The central cupola is grotesquely ornamented with a circle of large ball-room chandeliers etched on the metal.

The church of S. Alphonso Liguori, by Mr. Hansom, is decidedly not a success. It consists of a very short chancel and a broad nave, with clerestory and recessed chapels; the arches which frame them being designed so as to imitate an arcade, and a feeble reminiscence of a triforium being inserted in the middle space: while the roof imitates without being actually groining. The style is a conventional Middle-Pointed. We were sorry that, in a case where an English architect had been employed on foreign soil, the result had not been more satisfactory. At Boulogne our journey terminated.

CAMBRIDGE ARCHITECTURAL SOCIETY.

THE first meeting for the Michaelmas term was held on Thursday, November 1, the Rev. H. R. Luard, Trinity College, in the chair. The secretary read the report for the past year, which was adopted, with a slight amendment, and is given below. The officers were also elected for the ensuing academical year.

Mr. Norris Deck announced a work, shortly to be published, on the Bells of East Anglia, and solicited the aid of members in procuring sundry inscriptions not yet obtained.

Mr. W. M. Fawcett then read his paper on Church Arrangement, wherein he discussed the principal things to be sought after, in bringing a church into a state according with ritualistic propriety. He also severely censured several abominations still remaining in the neighbourhood.

REPORT.

"On resigning their trust your committee beg to lay before the members a report of what has been done by the society during their term of office.

"One of the main objects of the society is to enable those coming up to the University to obtain some knowledge of architecture, espe-

cially ecclesiastical architecture and ecclesiology, so that when they find themselves after the lapse of a few years settled down in a parish, they may not be working in the dark, but have some principle to guide them.

"With this view arrangements during the past year were made for a series of papers on the 'Different Styles of Architecture,' to be read at the alternate meetings of the society. Papers on the styles of Egypt, Greece, and Rome have already been read. It was necessary to enter first on these to show the intimate connection between them and the Christian styles which are to be our study during the present year. The Byzantine and Romanesque will first occupy our attention; after which, the papers will treat of those most generally known by the name of Gothic.

"Besides the papers above mentioned, the society has been favoured with several of interest, but especially that by our vice-president, the Dean of Ely, who gave a very lucid account of the construction of the lantern at Ely by Alan de Walsingham, taken partly from the sacrist's rolls of the time, and partly from the evidence of the building itself.

"The concluding and great event of the past year was the congress of all the architectural societies, which was held here under the auspices of our society and the presidency of Mr. Beresford Hope. Such a full account of all the particulars connected with that meeting has been issued, that it is unnecessary to do more than state that it was very successful.—[See pamphlet of Congress; also *Ecclesiologist* and *Gentleman's Magazine*.]

"During the past year several applications for pecuniary assistance have been made to the society, but none of them have we been able to entertain. For the preservation of Croyland Abbey, however, a small subscription was raised in the University by the generous assistance of Mr. Marony and forwarded through the society.

"We take this opportunity of informing those engaged in church-building and restoration, that the society has not funds sufficient to take the place of a church building society. We see strongly the necessity that there is for such a society, and we hope that it will not be long before such a society is established expressly for this diocese; but such a scheme can only be carried out by subscriptions drawn from the district around, and by funds much larger than we possess. The society will, however, be at any time most happy to render assistance in small matters by advice, and we consider that we may thus be of some use to the diocese, for there are many cases where little things are badly done and made worse than before they were touched, because the affair was too small to warrant the calling in of professional assistance.

"We now proceed to our customary review of works done in the town and diocese.

"Among those carried on in the town, the New Court at Trinity College, built by the liberality of the master, from designs of Mr. Salvin, is the most important. The design is very good. It is by far the best piece of work we know of from Mr. Salvin's hand, and we beg to congratulate him most heartily, as well as the Master of

Trinity, on the great success achieved in this building; and we hope the time is not far distant when it will be seen to greater advantage.

"The proposal for the removal of All Saints' church does not seem to meet with the success it deserves, for the welfare of the parish as well as the improvement of the town. Whatever hindrances may be in the way, we trust that they may ultimately be removed. But whenever the work may be accomplished, we do hope that the churchyard may be saved from the desecration which so frequently accompanies such works, and which has been the fate of too many in Cambridge.

"The work at Queen's college chapel is now finished, and is a most valuable specimen of modern art. We are glad to find that the fellows are not content with this good beginning, but are endeavouring to make the music of their services worthy of their architecture.

"The houses for the Royal Albert Institution are also completed, and, with the exception of the turret, are creditable to the architect employed. The coloured bricks are well introduced, and have a pleasing effect.

"Great S. Mary's church still remains in abeyance; but it has advanced one stage further in the preliminary part of the negotiation in the course of the year, and we believe that this year will see something effectually done.

"A boundary railing has been put to the Abbey churchyard, at Barnewell. It will be remembered that the society was consulted about it some time ago: for the present design, however, the society is in no way responsible.

"The Guildhall is fairly settled in its design, and a contract has been entered into to complete it by next October. However we may regret that a good Gothic design has not been carried out, we still rejoice that something is really being done to supply the town with better accommodation than the present rooms afford. We memorialised the committee on the question of style, but without any effect.

"Among architectural works in the county, of course, Ely cathedral stands the first. Mr. Le Strange's work on the roof of the nave has had another year added to it, but is still far from being completed. The planks of the scaffolding have lately been partially removed, so that some idea of the effect may be obtained from below. We do not like to criticise unfinished works, but this certainly promises to be one of the most successful of the kind during modern times. One effect of the work is to give the appearance of increased height to the nave. The tone of the colours is remarkably pleasing, which, together with the masterly conception and bold treatment of the whole, renders it particularly fine.

"The lantern, which is to be restored in memory of Dean Peacock, is still untouched. It was settled to give a spiral termination to it, but we fear this has been abandoned on account of the expense it would involve.

"The base of Dr. Mill's monument has been completed, but the effigy is not yet placed on it: we hope this will not be long delayed. It is particularly interesting to us, as the memorial of one who for so long laboured for the good of our society.

"Besides the works that have been noticed, little has been done to the cathedral, excepting the partial restoration and alteration of the range of buildings on the north side, by Mr. W. M. Fawcett.

"The church of Littleport, which for some years has been under reparation, is at length completed, and on the whole is successful.

"The old gateway to the churchyard at Burwell, commonly called the Guildhall, no longer exists. We are sorry to add that such a work of demolition has been carried on in the most legal manner. The Inclosure Commissioners, the Charity Commissioners, the Trustees of the Burwell Charity Lands Charity, the Vicar and Churchwardens are all implicated in this work of destruction. We much regret that no voice was raised to stop this demolition, because this gateway was the only example of the kind in the county, and as such ought to have been preserved.

"At Grantchester, some repairs and restorations of the church are in progress. A plain waggon-head roof has been put up, but the remainder is not sufficiently advanced for us to form an opinion upon it.

"The Dean and Chapter of Ely have an interesting work in hand at Hauxton church. This is one of the oldest churches in the neighbourhood, and has very many interesting points about it. On taking out the old wooden framed east window, the fragments of a decorated window were found in the walls, and this has been re-worked in Ketton stone. On further examination, the jambs of an Early English triplet were discovered; and on examining the foundations, the chancel was found originally to have had a semicircular apse. It is unfortunate that these investigations were not made more thoroughly before the work was commenced. Much remains still to be done, as little more than the fabric of the chancel has been touched. All the present unsuitable furniture will remain very much in its present condition. We hope, however, now that the Dean and Chapter have given them the start, those connected with the parish will put their shoulders to the wheel, and complete the work. Such a good church ought not to be left half done, merely because, as in many other cases, there is some difficulty in collecting funds.

"By far the most successful piece of church restoration is that at Tadlow, under the direction of Mr. Butterfield. It is an interesting Early English church, though small, and the work has been done, not merely with a view to personal comfort, but also with due regard to ritual arrangement. The cost has been £725; and the money has been very well spent over the church.

"A vicarage-house has been built at Orwell, and the church has undergone some repairs. Also the church of All Saints, Huntingdon, has been satisfactorily restored, under the direction of Mr. Scott.

"At Fenstanton, after many years of patient labour of collecting the necessary funds, about £560 has been laid out in restoring the church. The works are still in progress, but promise well. The galleries have been pulled down, the columns scraped, and seats of simple character introduced in place of the old pews. We congratulate the parishioners on this beneficial change.

"At Reach, a building, semi-church and semi-school, has been

erected. We cannot speak of its merit architecturally, not having seen it.

"Before concluding this report your committee wish to lay before you a scheme which has been set on foot for a memorial to the late Mr. A. W. Pugin. The plan proposed is, not to erect a monumental effigy to his honour, but to found Travelling Studentships, which, whilst it forms a valuable plan for increasing the opportunities for the study of architecture, is one founded on his own words :

"God grant me the means, and I would soon place architectural studies on such a footing that the glory of these latter days should be even greater than that of the former. I would also have travelling students; but I would circumscribe their limits. Durham the destination of some; Lincolnshire's steeped fens for others; Northamptonshire's and Yorkshire's venerable piles; Suffolk and Norfolk coasts; Oxford, Devonshire, and Warwick—each county should be indeed a school, for each is a school where those who run may read, and where volumes of ancient art lie open to all inquirers."

"We think that this should meet with the support of all interested in architecture; and we hope that some will be found among the members of the University who have sufficient regard for Mr. Pugin and love of art to give liberally to so desirable an object.

"We must not omit to mention the proposed scheme for a memorial to the late Archdeacon Hardwick, one of the vice-presidents of our society. A committee has been formed for the purpose; and it is proposed to fill with stained glass one of the windows of the chancel of the University church, and to aid in the restorations of the church of Slingsby, the Archdeacon's native place. We trust that there will be no lack of funds for the purpose of procuring a lasting memorial of one whose loss to the University has been so much felt.

"In conclusion, your committee would exhort the members of the society to form more parties for excursions than has been the custom for the last year or two. If a time for an excursion was settled, so that any members could join, and one would undertake to collect some information beforehand, more would be learned than by many lectures. The Michaelmas term is not generally considered very propitious for such field-days; but there will probably be many opportunities for a good walk among the churches in the neighbourhood. We leave it in the hands of the members to work out as they find convenient, and hope that during the year we may have several pleasant architectural rounds."

The second meeting was held on Thursday, Nov. 15. The Rev. M. M. U. Wilkinson, Trinity College, in the chair.

A letter was read on the subject of the proposal to form a Motett Choir for the study of the ancient choral music of the Church, and more especially that of the school of Tye, Byrd, Tallis, and Orlando Gibbons; and after a short discussion a preliminary meeting of those interested in the formation of the choir was announced.

Mr. Norris Deck then read a paper on the "Dedication of Churches in England." He discussed the influence exercised on our dedications by the ancient territorial and ecclesiastical divisions of Great Britain; and, while by the aid of local tradition and historical research he cleared up many difficulties connected with this subject, he yet frankly admitted the many enigmas, which remain difficult, if not incapable of solution. He also drew particular attention to the pre-eminently Anglican and Catholic character of the saints, whose memory our ancestors have thus perpetuated through all ages of the Church: and thus it is a distinctive characteristic of our Church, that even while in union with the Roman Church she chose not SS. Francis and Dominic, and others, whose names are so often commemorated on the Continent, but preferred rather the Holy Apostles, the Blessed Virgin, and the more Catholic SS. Cuthbert, Laurence, Augustine, and the like.

An interesting and general conversation ensued, during which much additional information was given by Messrs. Norris Deck, and C. H. Cooper, after which the meeting separated.

ARCHITECTURAL SOCIETY OF THE ARCHDEACONRY OF NORTHAMPTON.

At a committee meeting, held October 8th, the Rev. Lord Alwyne Compton in the chair; present, E. Thornton, Esq.; Revds. H. J. Barton, J. H. Bigge, T. James, G. Robbins, F. N. Lightfoot, P. H. Lee, H. L. Elliot, W. Butlin, W. Hallen, &c.; the minutes of the last meeting were read and signed. The Rev. W. E. Buckley, of Middleton Cheney, was elected a member. Books presented: October number of the Civil Engineer, and Transactions of the Lincolnshire Topographical Society. Photographs taken by Mr. Jennings, of Luton church, Higham Ferrers, and S. Sepulchre's, by commission of the society, were exhibited. The rebuilding of the chancel of Horton church, by Mr. E. F. Law, was brought under discussion, and a plan for the south aisle examined and approved. Mr. Hallen consulted the committee as to the drainage of Holywell church, and was advised thereon. Plans for a large church in India were exhibited, but their consideration deferred. A perspective view of new schools for Belgrave, near Leicester, by Mr. W. E. Gillett, was much admired. Mr. Pedley's revised plan of cottages was examined and adopted. Plans from Lady Marian Alford, which included the wood shed under the main roof, and so giving greater space for bedroom above, were exhibited and discussed; as also plans by Mr. Hopkins, sent by the Worcester society. A design for a memorial brass, by Mr. W. E. Gillett, was approved. The sum of £2. 2s. was voted to the Pugin memorial, about to be established on the foundation of a travelling architectural studentship in England. Letters were read from W. B. Stopford, Esq., and R. O'Brien, Esq., relating to the memorial to the late Augustus Stafford, Esq., M.P. for

Northamptonshire, which has been erected in Limerick cathedral. The new east window has been filled with stained glass, and a new roof placed over the choir, and a marble reredos erected, as a memorial of Mr. Stafford, from Mr. Slater's designs. Letters were read from Mr. Norton, secretary of the Arundel society, Rev. E. Noyes, &c.—Mr. Butlin stated that the enlargement of S. Sepulchre's church was progressing satisfactorily, and that a lady's committee, which had received the highest patronage, had been formed, carrying out the resolution of the public meeting.—The secretary stated that members of the Archæological Institute had already visited Peterborough, with the view of organising the arrangements for the meeting there at the end of July, 1861. Several bills were ordered to be paid, and the company adjourned to view the works in progress at S. Sepulchre's.

LEICESTERSHIRE ARCHITECTURAL AND ARCHÆOLOGICAL SOCIETY.

A MEETING of this Society was held on June 25th, the Rev. G. Gillett in the chair.

The Rev. J. M. Gresley recommended to the notice of the Society "The Reliquary," a publication which is intended to preserve and illustrate, primarily, the antiquities of the county of Derby, but to extend its observations to the neighbouring districts.

Mr. Goddard exhibited a water-colour drawing of the interior of the Round Church, Cambridge, by the late Mr. Pugin, previously to its restoration by the Cambridge Camden Society, and another of the Colonnade under the Library of Trinity College, Cambridge, by Westall: also an oval piece of brick with the Crucifixion in relief upon it, which he picked up among some rubbish dug out at Brixworth church, Northamptonshire.

Mr. Gresley exhibited a copy of a portrait of Archbishop Laud, inserted in the register of South Kilworth, Leicestershire. Over it is written in an old hand, "Willmus Laud, 1638. Vandyke del." Mr. Pownall has discovered that it was drawn about sixty years ago by Dr. Griffith, sometime Master of University College, Oxford, and cousin to the Rev. Charles Chambers, then rector of South Kilworth. Dr. Griffith was somewhat noted as a draughtsman; and over the altar in the chapel of his college is a singularly curious copy by him of the Salvator Mundi, by Carlo Dolci, burnt in wood. The drawing does not much resemble the ordinary prints of the Archbishop, the face being here more elongated; and he wears merely a skull-cap, whereas the Archbishop is usually represented with a square one. His name written over it appears to be a magnified copy of Laud's autograph signature.

After other business the secretary distributed to the members present copies of the paper upon "The Armorial Windows erected in

the reign of Henry VI., by John Viscount Beaumont and Katharine Duchess of Norfolk, in Woodhouse Chapel, by the Park of Beaumanor, in Charnwood Forest, Leicestershire, including an investigation of the differences of the coat of Neville," read last year by Mr. J. G. Nicholls, F.S.A., at the annual meeting of the Society at Loughborough.

It was resolved that a special meeting should be called to make arrangements for an evening *soirée* of the Society to be held shortly in Leicester, and that the annual meeting of the Society for the transaction of business should be held at the close of the year: these arrangements to be independent of the contemplated excursion and meeting at Rugby.

This Society held its October Meeting at the Town Hall on the 29th October, the Rev. J. H. Hill in the chair.

Sir William de Capel Brook, Bart., was elected a member of the society.

Mr. Neale exhibited a specimen of the Biddenden Cake, and in introducing it to the notice of the society begged to call it a biscuit plaque. The reverse side is plain: the obverse bears the rude representation of two female figures joined together at the hips and shoulders, accompanied with the following particulars:—"E. & M. Chulkhurst, A(ged) 34 Y(ears,) in 1100, Biddenden." The Biddenden maids, as they are called, lived together in this extraordinary and unnatural state for 34 years, at the expiration of which time one died. The survivor was advised to be separated from her deceased sister, but this she absolutely refused, saying, "As we came together we will also go together;" and in the space of about six hours after her sister's decease she was taken ill and died. By their will they bequeathed to the churchwardens of Biddenden, in the county of Kent, and to their successors in that office for ever, certain parcels of land in the said parish, containing twenty acres, more or less, and which is now let for forty guineas per annum. There are usually made in commemoration of these wonderful phenomena about a thousand rolls, which are given away to all strangers on Easter Day after Divine Service in the afternoon; and also about three hundred quartern loaves, and cheese in proportion, to all the poor inhabitants of the parish. In Hasted's History of Kent similar particulars are given, but according to "a vulgar tradition."

Mr. Gresley exhibited a Staffordshire Clog Almanack, with the following remarks: "This specimen of an article of household furniture, used by our predecessors, I have the pleasure of exhibiting through the kindness of its owner, Mr. T. G. Lomax, of Lichfield. It is the Clog Almanack mentioned in Shaw's History of Staffordshire, Vol. I, p. 332, as then (1798) in the museum of Mr. Green, of Lichfield, at the dispersion of whose collection it passed into the hands of Dr. Wright, of that city, from whom Mr. Lomax obtained it. The present is an unpublished specimen: another may be seen engraved in Plot's Staffordshire, tab. xxxv., which has been copied in Fosbrooke's Encyclopædia, Hone's Every-day Book, Brady's Analysis, and Old

England: another is engraved in Gough's edition of Camden's Britannia: and woodcuts of two more now at Oxford are in 'The Calendar of the Anglican Church Illustrated.' Plot thought them to be of Danish origin, but the specimens remaining are probably not older than the reign of Elizabeth. They were when Plot published his Staffordshire (1686) still in use in that county 'among the meaner sort of people.' He says they had then been scarce heard of in the south of England, and understood but by few of the gentry in the north. Staffordshire seems to have been their chief locality. I have, however, reason to think that one remained hanging at the mantel-piece of a farm house at Barrow-upon-Soar, Leicestershire, about sixty years ago, as I am informed by an aged person now residing in Over Seile, who when young was at service there, in the family of Mr. Bostock. And I myself can testify to a still more recent use of such calendars in this county; for when I was a boy at Appleby school, thirty years ago, one of the first things we did upon going back after the holidays, was to cut upon a strip of wood a notch for every day, week, and month, of the half year, with some extra peculiarity of mark for the holidays, all of which were carefully cut off as the half year gradually passed away. And what was this but a veritable Clog Almanack? The following particulars are taken from Dr. Plot's History of Staffordshire, pp. 418—430. First, as to their names. *Cloggs* he thinks to be 'from the likeness of some of the greater sorts of them to the cloggs wherewith we usually restrain the wild, extravagant, mischievous motions of some of our dogs.' *Rimstocks*, their Danish name, 'not only because the Dominical letters were anciently expressed on them in Runick characters, but also for that the word Rimur anciently signified a Calendar, whence the word Rimstock (denoting likewise the matter of which they were commonly made) importes no more than a wooden Almanack.' *Primestaves*, so called by the Norwegians, because 'the principal and most usefull thing inscribed on them being the Prime or Golden Number, whence the changes of the moon are understood;' and these being 'usually done amongst them (the Norwegians) upon the staves they walk with (whereof there are good patterns in the Museum at Oxford), they most properly, from both the uses they had of them, called them *Primestaves*.' *Baculi annales*, the Swedish term, 'with which the laics being sustained in their long journeys to church, at their weekly congress did usually debate and conclude from them the lunar conjunctions and oppositions, and thence the moveable feasts.' Secondly, the material: 'some few of brass, but most of them of wood, and these chiefly of box, others there are of fir, and some of oak, but these not so frequent;' others (in Denmark) of bone, others made of horn. Thirdly, as to the kinds of them: 'some *publick*, of a larger size, which hang commonly here at one end of the mantle tree of their chimneys for the use of the whole family; the others *privat*, of a smaller size, which they carry in their pockets; as we have them now since the invention of printing, some almanacks being fitted to hang up in our houses, and others for private use, which we carry about us.' Fourthly, the understanding of the figures inscribed upon them. 'All follow the Julian form. There are three months

contained upon every of the four edges: the number of the days in them are represented by the notches, that which begins each month having a patulous stroke turned up from it, every seventh notch being also of a larger size, which stands for Sunday, or perhaps for A, or any other letters, as they may come in their turn to be either Dominical or week-day letters. Over against many of the notches that stand in the clogg for the days of each month, there are placed on the left hand several marks or symbols denoting the Golden Number, or cycle of the moon, which number, if under 5, is represented by so many points; but if 5, a line is drawn from the notch or day to which it belongs, with a hook turned back against the course of the line; that, if cut off at due distance, may be taken for a V, which being the fifth vowel, antiquity perhaps has been pleased to make use of to represent the number 5, as X for ten, which is nothing else but a composition of two Vs turned tail to tail. If the Golden Number be above 5, and under 10, it is then marked out to us by the hooked line, which is 5, with one point, which makes 6, or two which makes 7, or three for 8, or four for 9; the said line being crossed with a stroak patulous [broad] at each end, which represents an X when the Golden Number for the day is 10; points being added (as above over the hook for 5), till the number rises to 15, when a hook is placed again at the end of the line above the X, to show us that number. Above these, the points are added again till the number amounts to 19, where the line issuing from the day is crossed with two patulous stroaks (as if it were 20), as may be seen on the clogg, January 5. Why it should be represented by the symbol 20, when it might have been as easily done by its own, I cannot imagine; unless it may pass for a reason, that our ancestors thought that an even round number did more gracefully set forth or denote the completion of the moon's cycle than an odd number could.'

“ I proceed next to the inscriptions issuing from the notches to the right hand of them, some of them pointing out the offices or endowments of the saints before whose festivals they are put; others the manner of their martyrdoms; and others only some eminent action or other matter some way relating to the saint; or else the work or sport in fashion about the time when the feast is kept. Thus, from the notch which represents the 13th of January, or the feast of S. Hilary, there issues a cross or badge of a Bishop, such as Hilary was; from the 1st of March a harp, showing the feast of S. David, who used to praise God on that instrument; against June 29th, the keys for S. Peter, reputed janitor of heaven; and a pair of shoes against the 25th of October, the feast of S. Crispin, the patron of the shoemakers. Of the second kind are the axe set against the 25th of January or feast of S. Paul, who was beheaded with an axe; and a sword against the 24th of June for S. John Baptist's day; so a gridiron upon the 10th of August or feast of S. Lawrence, who suffered martyrdom upon one; and a wheel on the 25th, with a decussated cross on the last day of November, for S. Catherine and S. Andrew, who are said also to have suffered upon such instruments of death. And of the last kind are the marks against the 1st of January for the Circumcision; the star on the 6th of the same

month, to denote the Epiphany ; a true lover's knot against the 14th of February for Valentine's day, importing the time of marriage or coupling of birds ; a bough against the 2nd of March for S. Ceadda, who lived a hermit's life in the woods near Lichfield ; also a bough on the 1st of May, such as they usually set up about that time with great solemnity ; and a rake on the 11th of June, being S. Barnabas' day, importing that then is hay harvest. So a pot against the 23rd of November, for the feast of S. Clement, from the ancient custom of going about that night to beg drink to make merry with : and for the Purification, Annunciation, and all other feasts of our Lady, always the figure of a heart, which what it should import relating to Mary, unless because upon the shepherds' relation of their vision, Mary is said to have ' kept all these things and pondered them in her heart,' I cannot imagine ; lastly, for December 25th, or Christmas day, a horn, the ancient vessel in which the Danes use to wassail, or drink healths, signifying to us that this is the time we ought to rejoice and make merry, *cornua ex-haurienda notans*, as Wormius will have it. Many such symbols there are too for other festivals, which not being so constantly the same as these are, but varying almost upon every clogg, I forbear any further exposition of them ; only adding that the marks for the greater feasts solemnly observed in the Church, have a large point set in the middle of them, and another over against the preceding day, if vigils or fasts were observed before them.

" The specimen now exhibited is of oak ; the entire length of the wood is two feet one inch, three inches of which serve for a handle, the edges being there bevelled so as to make it octangular ; a ring for suspension passes through it near the top. The lunar marks correspond with those in Plot's engraving, but it is to be remarked that the notch for April 1st is at the foot of the edge for the first three months in the year instead of being at the top of the edge for the second three, at the bottom of which second edge in like manner is placed July 1st, thus arranging ninety-one days upon the first three edges, and ninety-two upon the fourth. Instead of a ' patulous stroke' turned up for the first day of each month, it has a cross patee, over against the first notch. The maker of it has been sparing of emblems. There are many straight lines cut from the notches on particular days, instead of emblems ; e.g. S. Agnes, Jan. 21 ; S. Patrick, March 16 ; SS. Philip and James, May 1 ; S. Barnabas, June 11 ; SS. Swithin, Margaret, Mary Magdalene, Anne, July 15, 20, 22, 26 ; decollation of S. John Baptist, August 29 ; translation of King Edward the Confessor, October 13 ; O Sapientia, December 16 ; and the festivals of the B.V.M., which are without the heart mentioned by Plot. Other variations may be noticed ; instead of an axe for S. Paul, January 25, we have here a sword, and *vice versa* for S. John, June 24 ; instead of the leg for S. Matthias, Feb. 24, a thing like a knife with spikes from it ; a single key for S. Peter, June 29, Holy Cross day and S. Matthew, September 14 and 21, S. Luke, October 18, S. Martin, November 11, S. Nicholas, December 6, and Christmas day, also differ. The points in the marks of the greater festivals are also omitted in this almanack.

" I am not aware of any of these clog-almanacks having been sold by

auction, but as much as fifteen guineas has been offered for the present specimen."

Mr. Ordish proposed several questions to the meeting respecting the position of organs in churches, the arrangements of seats, especially in the case of churches with transepts, and on the desirableness or otherwise of western doors.

NEW CHURCHES.

S. James, Gravesend.—This church, which has been a few years erected, has many good points about it, though not in every respect satisfactory. It is cruciform, without aisles, with central tower, north porch, and chapel north of the chancel. The style is Middle-Pointed, of a plain character; the roofs high-pitched, and covered with slate. The tower, which is large and massive, has with its plain embattled parapet rather a bald look, and the effect is somewhat impaired by the shortness of the nave, which is about equal in length to the chancel. There are stair turrets attached to the porch and to the transepts, which form the access to the galleries. The east window is of three lights, those at the west of the nave and at the ends of the transept have four lights, the latter being set high in the wall. The other windows of two lights, except those on the east and west of the transepts, which are single-trefoiled open lights. The north chapel of the chancel is gabled, and seems to be used by school children. Internally there is much to commend; but there are large galleries in the transepts, and at the west end of the nave, the latter containing the organ. The tower stands upon four very large pointed arches, with plain mouldings, continued without impostes, and the effect of which is not very graceful, though consistent with ancient precedents. The chancel is seated stall-wise, the nave and transepts fitted with open benches, all of pitch pine. There is a stone pulpit north of the chancel-arch, of plain character, with one course of quatrefoiled pannels. The prayer-desk faces south; the font very plain. If it were not for the galleries the interior effect would be pleasing enough. The north and south windows of the chancel are memorials, and are filled with stained glass, the jambs and mullions being diapered.

S. Mark, Wrexham, Denbighshire.—An important church, of considerable merit, has been built at Wrexham, by Mr. R. K. Penson. The style is Early Middle-Pointed. The ground-plan comprises chancel, with vestry and organ-chamber above it on the north side, nave, and two clerestoried aisles, with quasi-transepts of slight projection, north-west porch, and a very massive tower, disengaged at the south-west of the south aisle, with which its lowest stage communicates by a short passage. The material is a rough stone, which is very effective, and contrasts well with the red-tiled roofs. The latter are very lofty externally, and that to the chancel has a metal cresting. The tower has not yet risen above its lower stages. These are remarkable for

unusual strength and solidity, and promise a very striking effect when the whole shall be completed. Externally the connecting passage between the aisle and the tower (which is scarcely two feet in length,) looks very absurd; and it makes in connection with the projecting buttresses unseemly nooks and corners. There is a good effect of height in the whole design, both externally and internally, especially in the chancel. At the north-west of the vestry there is a small turret leading to the organ chamber. It is square in plan, changing above into a rather starved octagon. We were sorry to see numerous settlements in the masonry. The ground appears to be raised artificially; but time should have been allowed for it to become firm. We noticed one very pedantic peculiarity. Every piece of worked stone on the exterior is carved with masons' marks on a very unusually large scale. The effect is anything but pleasing. But the worst feature of the exterior is the hideousness and bad taste of the innumerable corbel-heads which smirk or scowl at the end of every label. The sooner these enormities, which have neither beauty nor grotesqueness to recommend them, are chipped away, the better. These little things show, perhaps, the need of an architect's constant supervision of the work. We may remark, *en passant*, that the insertion of a worked angle to the tower between each corner pair of rough-hewn buttresses is most displeasing: it calls attention to the want of bond between the buttresses and the tower, which is anyhow sufficiently striking. Internally the height is good, but there is a certain coldness. The tracery, though of good design, is somewhat spidery in character. The clerestory windows are triangles intersecting trefoils. There is a rose window in the north transept. The roofs are open, but of insufficient scantlings. The arches are thin, but of good proportions, rising from slender cylindrical shafts. The arrangements are generally good. The chancel, though it has no screen, is well raised; with one step under the arch, three steps eastward of the stalls (on the topmost of which is a sanctuary-rail,) and two steps to the altar. The chancel has quasi-stalls and subsellæ, and a reading-stall (most unnecessarily) on each side, immediately under the chancel-arch. The floor is laid in cheap red and black tiles. The font is (we presume) merely temporary. There is a stone pulpit, not of very good design, on the north side of the chancel-arch; but it is placed very awkwardly too far in the transept. There are gas coronæ of average merit. The chancel has been rather gaily, but not unsuccessfully, coloured by Messrs. Harland and Fisher. The walls are gorgeous with diapered patterns, and the Decalogue contributes a brilliant occasion for polychrome. We do not see any surprising merit in this attempt at colour; but it is certainly better than usual. This church upon the whole is very creditable to all concerned; and its tower, when completed, will be a fine object. The church orientates rightly, contrasting strongly with the Roman Catholic chapel almost adjoining, which—without any reason—stands north and south.

NEW SCHOOL.

Islip, Northamptonshire.—Mr. Slater has built for this parish a small schoolroom, 30 ft. by 17 ft., with a "gallery" class-room, 19 ft. by 12 ft. adjoining. There is an entrance-porch, but no cloak-room. The style is Pointed.

CHURCH RESTORATIONS.

Limerick Cathedral.—We are very glad to hear that the works executed in this cathedral, by the committee for erecting a memorial to the late Mr. Augustus Stafford, have led to the satisfactory restoration of the remainder of the church under the same architect, Mr. Slater. We will first recapitulate the works undertaken for the Stafford memorial. These include a new east window, an unequal triplet of lancets, with marble shafts. This took the place of a non-descript modern Gothic window. It is filled with stained glass, by Messrs. Clayton and Bell. The reredos, owing to want of funds, was not carried out according to the original design. Its design is an arcade of stone, with marble shafts and inlaid discs of marble, the whole under an enriched cornice. Finally, a miserable, flat plaster ceiling was removed, and a new roof substituted—a Pointed barrel-roof, with moulded ribs and cornices. The east gable was accordingly raised to its original sharp pitch, in order to suit the new roof. These important restorations led naturally to a wish for the further improvement of the cathedral. In spite of many difficulties the committee for managing this extension of the works have succeeded in continuing the new barrel-roof over the nave, adding new roofs to the transepts, and restoring the stalls. Happily the old stalls of the choir remain, of late date, but fair design. These are restored, and have received new canopies, with new desks and subsellæ. They are retained in their original position, and occupy the two eastern bays of the nave, the stalls of the dean and the precentor being returned at the west end. A new low screen, connecting these returned stalls, properly encloses the choir. It is greatly to be regretted, however, that the general re-arrangement of the sittings for the congregation has been entrusted to a local builder, instead of the architect already employed for the more important works. A great incongruity in the interior has hence resulted. It is in contemplation, when funds permit, to provide a new pulpit and episcopal throne. The organ has been moved into the north transept, against its east wall. A position in one of the nave arches near the stalls would have been more desirable. We are very glad to chronicle this example of improved ecclesiology in Ireland, and hope that the good work may proceed without more hindrances. The cathedral is a very interesting building of

Early Transitional date, and the interior is very impressive. There is a curious western porch, of great length, covering an ascent of a dozen steps.

S. Clement, Horsley, Derbyshire.—This church, which stands on a bold eminence overlooking the turnpike road leading from Derby to Alfreton, may now be added to the list of those churches which, while they gladden the heart of the ecclesiologist, nourish it with sober devotional feelings. For many years the exterior of Horsley church could not fail to attract the attention of the traveller, and if he hoped to find a corresponding interior, he would, on obtaining admission, be sadly disappointed. Nothing could well have exceeded the barbarism which everywhere abounded. The pews, which were of all sizes and shapes, seemed to have been contrived with especial care to afford their occupier an opportunity of slumbering without incurring the observation of the more vigilant. A gallery extended from north to south across the west end of aisles and nave; at the back of which a fine arch was effectually shut out from the body of the church by lath and plaster. Behind the arch, in the lower part of the tower, was a dismal room, called by courtesy *the vestry*. Unsightly stoves reared their rusty pipes, piercing the roof; while the roofs themselves seemed to threaten destruction to those who knelt beneath them. The walls were thickly incrustated with various shades of wash, and the floors were damp and comfortless. In short, the interior was a fair specimen of what country churches generally were at the beginning of the present century. But all is now changed, and so changed, as to be restored as nearly as possible, to what the original builder designed. The restoration commenced with the exterior. The spire, which is a good specimen of a broach of the thirteenth century, was in a state of considerable dilapidation; the mouldings having been worn away by age, and the upper part being very insecure. The spire was first restored, and about two feet were added to its height, and the decayed mouldings were replaced by new ones worked after the original patterns. The roof of the nave was then stripped of its lead; and no sooner were the timbers released from their superincumbent load than the south wall with its lofty clerestory came down, with scarcely any warning, and destroyed at one fell swoop the gallery, the pews, and the south aisle, thus removing any difficulty which might have occurred in restoring the interior. The south wall has been rebuilt, in a most satisfactory manner, and a new oak roof has been put on the nave, supported by well-carved spandrels resting on brackets of good design. The roof of the chancel is also a new one of oak; and as the height did not admit of spandril, it is placed upon a crenellated cornice, with good effect. The roofs of the south and north aisles have undergone a thorough repair; they are entirely of oak, and the beams of the former are relieved by bosses at their centre, the same relief being given to the beams in the chancel and nave. The whole of the church is covered with new lead; and the nave, which is surmounted by a lofty clerestory, is shrined by an embattled parapet, with pinnacles about six feet high occurring at regular distances; and the same kind of parapet extends along the south aisle and round the chancel. The water is conveyed

from the roof by curious gargoyles, a specimen of which is given in the "Glossary of Architecture." Although the spire belongs to an early period, the general character of the church is late, being unmistakeably Third-Pointed. All the windows, except those in the tower, are square-headed. The clerestory, which is evidently an addition to the original nave, is very good, and being now filled with tinted cathedral glass, the gift of Miss Eliza Sitwell, has a very fine effect. The gallery having been demolished by the fall of the south wall, has been entirely removed, and the tower has again been thrown into the church. The pews having shared the fate of the gallery have also disappeared, and have been replaced by open benches, with square ends, of pitch pine varnish. The organ, which formerly stood in the gallery, has been placed in a chapel at the east end of the north aisle, opening into the chancel within the chancel arch. Oak stalls, with carved ends finished with poppy heads, have been placed on each side of the chancel, which has been paved with Maw and Co.'s tiles in squares of black, buff, and chocolate. The altar is elevated on two steps and a foot-pace, and is of plain but massive oak, covered with a crimson cloth, containing in front the sacred monogram. In the south wall there are three sedilia of rather late date. The space within the rails is laid from a beautiful design with Maw and Co's best tiles. The pulpit is of oak, and stands at the north-east angle of the nave. The font, which is Third-Pointed, has been well restored, and is now placed on an elevation of three steps in front of the tower arch. The church is warmed by two stoves, placed beneath the pavement, and covered with grates of a good ecclesiastical pattern. The whole of the work has been done by workmen in the neighbourhood, directed by an unprofessional architect; and the funds expended on the restoration amounting to upwards of £2200 have been raised by subscription, to which the late E. D. Sitwell, Esq., and Miss Eliza Sitwell, of Stainsly house, have been most liberal contributors.

S. Michael, Sittingbourne, Kent.—A new east window and reredos have been erected in this church by the Rev. W. Vallance, as a memorial to some relations, from the designs of Mr. Slater. The window is of five lights, in Geometrical Middle-Pointed style, with a rich seven-foiled circle in the head. It is filled with stained glass by Messrs. Clayton and Bell. The reredos is a good composition in carved stone. The centre has five discs; the middle one being filled with a large cross in alabaster, enriched with mosaic. The smaller discs are richly carved. The wings of the reredos are an arcade of two arches on each side; with banded marble shafts, and well-carved capitals. The cornice surmounting the whole is also richly carved.

NOTICES AND ANSWERS TO CORRESPONDENTS.

To the Editor of the Ecclesiologist.

SIR,—I send you, as a pendant to a recent letter on the churches of Ryde, a few notes on the churches of Dover. Watering-places, as far as my experience goes, are not generally favourable to ecclesiology, either in the way of preserving old churches, or building new ones. The chief church of Dover is S. Mary's, a large building consisting of nave, aisles, apsidal chancel, and a tower at the west end, and capable, by the aid of galleries, of containing some seventeen hundred people. Of this, the tower and the piers and arches of the nave appear to be original; the rest was rebuilt, in fair First-Pointed, some years back. The tower is a fine Norman one, arcaded, but a large clock-face has been inserted in the middle of the arcade, and the doorway has given place to a pseudo classical affair in wood. The western arches of the nave are Norman, and in good preservation. To these succeed three First-Pointed arches, one at least of which on each side has been rebuilt. The roofs are all open and of fair design, and the great height and vast length of the church make it very striking. What the original chancel may have been, I cannot say. It has been so altered that little remains to give one a clue; it terminates at present in a three-sided apse, the windows of which are filled with tolerable stained glass. There is no difference of level till you reach the sanctuary, which is arcaded in oak; the Commandments, &c., being illuminated in the panels, and surmounted by crocketed canopies, the centre one terminating in a cross. The pulpit is on the south side, an ambitious First-Pointed design in stone, much too high and big: an oak prayer-desk stands on the north, and a lettern in the midst. The old font has been placed on a new pedestal near the west door; it is of some kind of marble, octagonal, very large and very shallow, about eight inches deep, and ornamented externally with Norman arcading, but of the simplest kind. There is a west gallery for the organ and singers, which latter have not much to do, for the singing is confined to Tate and Brady's psalms, sung dolefully. The galleries are as little offensive as may be, being kept well behind the pillars, and are rather vigorous specimens, especially the stairs, of woodwork.

S. James, the only other old church, is about to be transformed into a garrison chapel, and a new parish church is in course of erection to supply its place. A very fine early Norman west door is almost the only remains of any character, the windows being entirely church-wardenised. Inside we find a nave and chancel, with tower between; the latter vaulted in stone, and an aisle to the nave, extending the length of the tower. The whole is such a mass of sheep pens that it defies description.

There are two district churches, one of which, Trinity, is described in the guide-book as "an elegant structure, in the modern Gothic style." It presents a nave and aisles, with spikes at the corners, and a chimney on the east gable; and cost £7,000. *Voilà tout.*

Christ Church strongly resembles the last externally, but is peculiar in its way, the nave being separated from the aisles by arches, and under pillars of *wood*, with open spandrils, very light and airy; but there is a painful look of instability about the whole building. The natives pride themselves on the fact that it was erected for £3,000. The question which occurs to an outsider is, How long will it stand? The ritual arrangements are strictly Protestant. I cannot omit notice of one peculiarity in the service, viz., that in the evening service the "minister" reads the first verse of each canticle before it is chanted: on what theory or authority is more than I can say, and the effect is simply absurd.

Church music seems at a discount in Dover: the only church where the ancient tones are in use is at Charlton, which is now almost a suburb of Dover, and there they are "Anglicised" in a manner very bewildering to any one accustomed to "Canticles noted." Take the following for a specimen:

"FIFTH TONE.

"O come, let us sing un | to the | LORD: let us heartily
rejoice | in the | strength of | our sal | vation."

There are some fine oburches within reach, of which I will now only mention S. Margaret's-at-Cliffe, a very fine Norman building, consisting of nave, aisles, and chancel, with tower at west end. With the exception of a few inserted windows, the whole is perfect, but miserably puled and bedaubed with "whitewash and yellow dab." The chancel is vast, and devoted to the school-children, whose master is glorified in a Glastonbury chair on the altar step facing north. The fittings somewhat resemble those of the Wrennian churches in London, a sort of quasi-screen, with solid gates, and very high loose boxes behind. The reredos is "classical" richly carved (in oak?) and the altar-table, though very minute, stands on a footpace. The ornamentation of the nave-arches is most elaborate, and the church will well repay a walk to visit it.

I have extended this letter far beyond what I had intended, and will subscribe myself,

Faithfully yours,



The October number of the *Archæologia Cambrensis* contains no article exactly bearing on ecclesiology. We find in it, however, much that is valuable concerning Cambrian antiquities, on Welsh family history, on early Breton antiquities, and on early inscribed stones; but the main feature of it is Mr. Clark's able and interesting article on the military architecture of Wales, which was read at Bangor at the recent meeting of the Association, and which deals with the subject in a lucid and comprehensive manner, which we have never met with before. We are glad to find among the notices, that there is a good prospect of the complete restoration of the noble priory church at Brecon, as well as of Christ's College chapel, which we noticed in our last number. The Marquis Camden offers to restore

the choir and side-chapels; and it is hoped that the rest will be done by public subscription, and that, as Mr. G. G. Scott is engaged as the architect, the restoration will be really a satisfactory one.

Mr. Westlake's *Illustrated Old Testament History* (Masters), has not proceeded further than Plate 65, the Coronation of Abimelech, which we have already noticed. But Plates 46—55 inclusive, which had not reached us in due order, remain to be described. The first of these represents, with singularly forcible drawing, the deliberations of certain of the inhabitants of a city, when the advance of the Israelites was announced. The next plate represents, in two groups, Moses placing the Tables of the Law in a Gothic shrine, and the Tabernacle—a Gothic *chasse* carried on men's shoulders; and below there is the return of the spies with the grapes of Eshcol. Plate 48, comprising Miriam's leprosy, and the death and burial of Moses, completes the history of the Lawgiver. The story of Joshua succeeds. First we have his teaching the Law, then the reception of the two spies by Rahab. Then the destruction of Jericho—a wonderfully absurd picture. The story of Achor, told in two plates, comes next. The burial of Joshua is very strangely represented. The body is tied up in a shroud, and two men are covering it with earth, the head only remaining visible. Finally, there are three plates of battle-pieces, representing the destruction of the Canaanites. These are very powerfully designed, and are full of interesting detail. We have often spoken of the great interest of this series, as illustrative of the Biblical knowledge of our ancestors, as well as a specimen of English art in the fourteenth century. Mr. Westlake deserves great encouragement in this enterprise. The letterpress, containing the original Norman-French legends with translations, has not kept pace with the plates. Only twelve pages of it have appeared, containing the description of the first 34 plates. Plates 20 and 21 have, we believe, not yet appeared.

The Rev. W. E. Dickson, Precentor of Ely Cathedral, has published *A Letter to the Dean of Ely, (Ely, Hills,) on the Present State of Cathedral Music in England, with a Plan for its Improvement*. After some sensible observations on the want of encouragement among us for new sacred music, Mr. Dickson suggests the formation of a "Cathedral Music Society," to be formed chiefly out of cathedral officials, whose object it shall be to invite the composition of new services and anthems, to form a committee of taste for the criticism of such compositions, and then to encourage the adoption of such accredited music in their respective choirs. We thoroughly agree with the Precentor of Ely that sacred music, if it is to be revived among us, must be progressive; but we doubt whether, in the present temper of men's minds, and considering the jealousies which exist among cathedral bodies, such a society as he proposes would be beneficial. Is not Mr. Dickson aware that by many musicians cathedral choirs are considered the greatest enemies there are to the revival of a sound and vigorous school of church music? We are glad to see in Mr. Dickson's own remarks various incidental proofs that his sympathies are not altogether with the Anglican school of what might be called "chamber sacred music,"

but that he wishes for something more choral and congregational. Still, what is to be thought of the sentence, "Surely it is time that attempts to write in the old style of Gibbons and Rogers should cease and determine?" The truth is, that we shall have a new school of church musicians as soon as there is a sufficient demand for their works. And the best way to hasten that day is for each precentor to make his own choir a real school of art. If, for instance, the choir of Ely should vindicate its right to be considered the leading authority in matters of church music, we may be very sure that all new compositions, which obtain its *imprimatur* by being taken into use there, will obtain a remunerative sale among the countless parochial choirs which are now attaining proficiency in every direction. We are truly glad to see that the attention of the Ely authorities has been turned to this subject. In particular, we are well satisfied that Mr. Dickson includes among his *desiderata* new settings of the "Sanctus, Kyrie, Credo, Gloria in excelsis:" and we earnestly hope that we may conclude from this that Ely has revived its choral Communion Office. But the order in which these words are placed, gives rise to a suspicion that the Sanctus is still used, with ludicrous impropriety, as an Introit in that Cathedral.

We have to thank Mr. W. E. Flaherty for a copy of the very interesting paper which he has contributed to the second volume of the *Archæologia Cantiana*, on the Pension Book of Cardinal Pole, so far as it concerns the county of Kent. He justly remarks that the publication of the whole record of the pensions paid to the members of the dissolved monasteries would be of great archæological value, and having given a transcript of the Kent portion of these documents, as a first contribution towards a Kentish Monasticon, he invites other local archæological societies to follow the example with their own districts. It appears from the volume in the Record Office, from which Mr. Flaherty makes his extracts, that the pensions, fees, and annuities to the ejected monks and other pensioners of the monastic houses were duly paid up to the time of Queen Mary's accession. And, upon that event, though a fresh statute was enacted for the management of church property, yet these obligations were honourably discharged; and Cardinal Pole's book, dated 1556, gives a total of nearly £37,000 as the yearly amount of the annuities and compensations then payable. It is only fair to say that this fact deserves to be remembered in an historical estimate of the Reformation. The liabilities of the dissolved monasteries seem to have been scrupulously acknowledged: and the popular notion that many monks and dependents were turned out to starve must no longer be taken for granted.

Mr. Edward Pugin has built a Roman Catholic church at Wrexham, which, by its intentional disorientation, looks very awkward by the side of its neighbour, the new church of S. Mark. The style is a rather thin and weedy Pointed. The plan has chancel with north aisle, nave and two aisles, and western tower. The north chancel aisle, which is used as a Lady chapel, opens into the chancel by two absurdly narrow arches. At its east end is a paltry coloured statue

of the Blessed Virgin Mary on a pedestal, without any altar below. The chancel has neither stalls nor screen: the choir occupies a western gallery! The nave is filled with open seats, the places being assigned to particular holders by cards, as in some of our own modern churches. We noticed one sitting appropriated to "the presbytery." The tracery of the windows is graceful but wiry. The chancel is awkwardly lighted by a kind of dormer windows; and the clerestory windows are ugly square lights. The roof is mean, with very poor scantlings. The altar is without merit; and the canopy over it seemed to us inelegant. Two large figures of angels, of a very sentimental sort, stand in the chancel. This church is disappointing, both architecturally and ritually. The prettiest thing in it is a new high tomb, to a member of the congregation, placed at the west end of the north aisle. It is of coloured marbles, with some graceful *bassi-relievi*, and a kind of reredos against the wall at its west end. An effigy is hereafter to be added. Some very poor pictures are placed on the walls.

We have to thank Mr. Thomas Paradise, of the *Lincoln, Rutland and Stamford Mercury*, for slips of some excellent notices of the Rutlandshire churches, which are contributed by himself to that paper. We subjoin a correction by this gentleman of some statements made by our correspondent, "E. D. K.," in our last number:—

"'E. D. K.' in the *Ecclesiologist* for October, is in error in saying that the nave and aisles of Oakham church are later than Middle-Pointed. They are Middle-Pointed (Decorated,) and this assertion the Rev. T. James and the Rev. G. A. Poole (no mean authorities) would unhesitatingly corroborate. The chancel-pillars are also of the same date, but their arches are Third-Pointed. The deeply-moulded nave-arches closely resemble Early English work. The transepts are Early English.

"He is also in error in saying a horse-shoe is demanded of every peer of the realm *and judge*, on first visiting Oakham, since a demand is made upon every peer when he 'puts in an appearance' for the first time, but not upon a judge, unless he is a peer, as was the case with Lord Campbell, who gave the last shoe, he being both peer and judge.

"And 'E. D. K.' says that the style of Whissendine church 'is Middle-Pointed, with Perpendicular additions.' There is much First-Pointed (Early English) work about the fabric, and all the nave pillars are of that style."

We believe that Mr. Paradise intends to describe all the Rutlandshire churches in succession. We wish him all success in his undertaking; and we hope that hereafter he will give us the results of his researches in a collected form.

We copy from the "Records of Buckinghamshire, for 1860," a document of some curiosity, as testifying to the observance in 1635, (1) of the Rule of Fasting; and (2) to the practice of Direction by the Clergy, including the use of Dispensation. It is entitled, "Licence to eat Meat;" an extract from the parish register of Hartwell:

"Whereas by reason of notorious sickness and infirmity of body, Mr. Thomas Carter, vicar of Denton, in the county of Bucks, and Mrs. Jane Carter, his wife, with two of their children, William and Jane, may not use fish diet without great prejudice to their health; I, therefore, William Braig, curate of Stone, in the said county of Bucks, do grant unto the said Mr.

Thomas Carter, his wife, and their two children, William and Jane, licence to eat flesh this Lent season, during the continuance of the sickness and weakness, for the better recovery of their health, according to the purport and true meaning of the statute in that case provided. In witness whereof I have hereunto subscribed my name the second day of March, Ann. Dom. 1635.

"WILLIAM BRAIG.

"This licence was registered, March 13, by William Braig.

"JOHN MORTIMER'S
Mark."

We insert the following circular, in compliance with the request of the Dean of Ely :

"Sir,—At a meeting of the PEACOCK MEMORIAL COMMITTEE held in London on July 20, Mr. Scott produced his revised design for the Ely Lantern, showing a lofty spire rising from the level of the present roof.

"After much discussion the Committee agreed to the two following resolutions :

'1. That the further consideration of the design be deferred to a future meeting, and that meanwhile Mr. Scott be requested to prepare the drawings necessary for the commencement of the lower part of the work.

'2. That it would be desirable, with the consent of the Dean, and Chapter, to commence the work as soon as possible.'

"On October 11, I had the opportunity of laying these resolutions before the Chapter, and in consequence the following Order was made :—

'Certain resolutions passed by the *Peacock Memorial Committee* at a meeting held July 20, 1860, having been read, ordered :—

'That the restoration of the Lantern be commenced in accordance with Mr. Scott's design ; it being understood that this order does not extend to the erection of a spire, but that the question of such erection be reserved until an application on that subject is made by the *Peacock Memorial Committee*.'

"You will thus see that the work may be regarded as actually in hand, and I have therefore to request that you would kindly cause to be paid as soon as possible (if not paid already) your promised subscription, or instalment of subscription.

"Subscriptions are received by Messrs. Mortlock and Co., Bankers, Ely ; or by Messrs. Smith, Payne, and Smith, London.

"The sum promised up to the present time (inclusive of £1,000, voted by the Dean and Chapter for substantial repairs), amounts to £3,565. 2s. 8d., which will not be sufficient to complete the work in a satisfactory manner. You would therefore confer a favour on the Cathedral, if you would exert yourself amongst your friends to obtain additional subscriptions.

"I am, your obedient Servant,

"H. GOODWIN.

"*The Deanery, Ely,*
October 15, 1860."

We are glad to hear that Mr. Beresford Hope's Lecture on "The Modern Cathedral," before the Cambridge Architectural Congress, is shortly to appear in an enlarged form.

Reviews of Okely's *Christian Architecture in Italy*, and Harris's Letter on Victorian Architecture, are postponed for want of room ; as is also a notice of Brisbane Cathedral.

Received, A. H.—R. H.—D.

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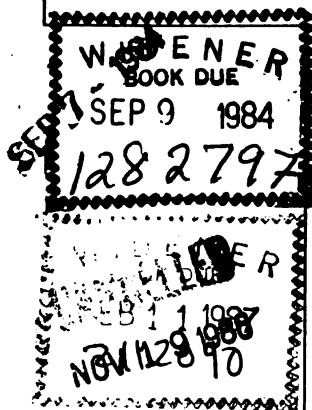
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